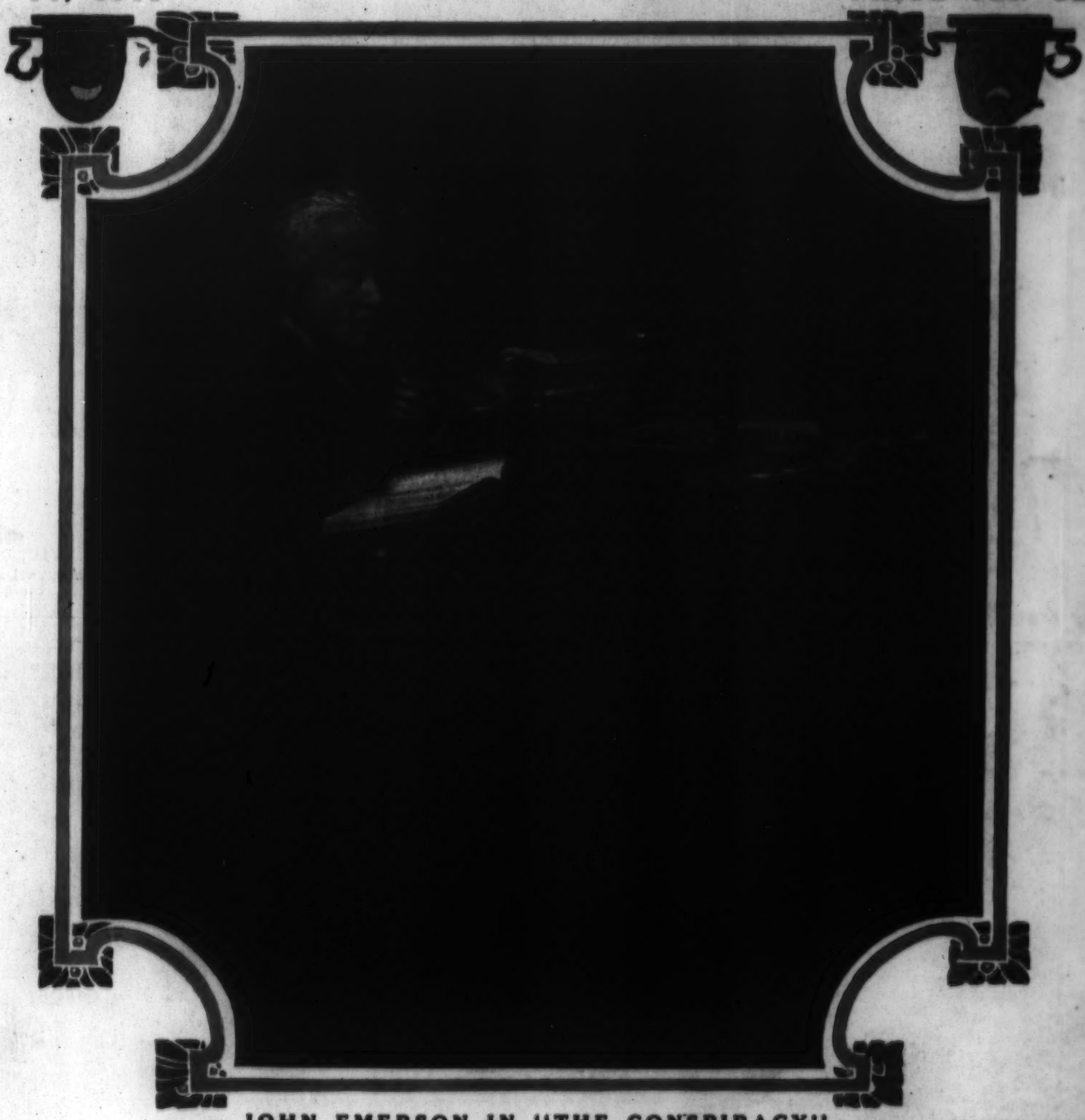
First Season of Municipal Theater at Northampton

THE NEW YORK

DRAMATIC MIRROR

MAY 14, 1913 PRICE TEN CENTS



JOHN EMERSON IN "THE CONSPIRACY"

Billie Burke on Various Topics

White, N. Y.

FRANK LOSEE, JOHN SAINPOLIS, EDWARD EMERY, FRANK GOLDSMITH AND PEDRO DE CORDOBA, IN "THE FIVE FRANKFORTERS"

Moffet Studio.

TRIXIE FRIGANZA

Mishkin, N. Y.

GERTRUDE DALLAS

White, N. Y.

SHELLEY HULL, MIRIAM CLEMENTS, BILLIE BURKE AND FERDINAND GOTTSCHALK IN "THE AMAZONS"

MARGOT LADD
American Dancer at Opera Comique, Paris

ADELE LEVY

White, N. Y.

ELSIE FERGUSON, DUSTIN FARNUM, ALMA BRADLEY, OLIVER DOUD BYRON AND VINCENT SERRANO IN "ARIZONA"

GLIMPSES OF THE PLAY WORLD

THE NEW YORK
DRAMATIC MIRROR

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BILLIE BURKE, WM. GILLETTE, AND THE INTERVIEWER

A Talk That Started to Be Intellectual and Ended in Comedy

BY this time it has become a steady habit when writing a "different" interview with Billie Burke to observe, as if one were announcing a clever Chestertonian paradox, how Miss Burke can be really quite serious after all. Hence, about the only original thing left for one to do is to strengthen the conventional impression and to record the deep distress which a full hour's conversation on intellectual topics would occasion her. One does this all the more readily since it happens to be the truth. I know, for I tried it. Of course, Miss Burke strenuously objects to newspaper writers making her "cuddly" (I mean in their interviews) or kittenish or cute or cunning or "such a dear," and I for one don't blame her. It must be rather tiresome for a wholesome and natural young American girl, like Miss Burke, just because she appears on the stage during the greater part of the season, to be surrounded unceasingly by the incense of silly adoration. But there is no use pretending, on the other hand, that Miss Burke is interested a tinker's damn in the epistemological problem which is rending modern philosophy asunder. There is no use pretending, either, that a large part of her popularity is not due to her youthfulness and to her cheerful buoyancy.

And why on earth should one pretend? Thousands of people the country over will eagerly fill the theaters at which she is announced to appear, content to enjoy the charm of her fresh, young personality, to laugh when she laughs, and to applaud heartily those little spontaneous tricks of speech and gesture which have come to be associated with her. One of the most intellectual men the interviewer knows singled out The Amazons as the one play of the week he wanted to go see. The engagement of Miss Burke at the Empire is announced already as extended two weeks. Now there must be something pretty genuine, something underlyingly wholesome and sweet in a personality that can attract so many and so varied types of people. With some dramatic critics it would seem that they actually hold Miss Burke's prettiness and personality against her. Well, the making a "star" of Miss Burke may be bad for these critics, but it is certainly good for the soul.

Similarly, interviewing Miss Burke may be bad for the reader who is looking for quotations of brilliant dogmatisms and epigrams à la George Jean Nathan, but it is certainly good for the interviewer.

Have you ever noticed how people who say things of the most marvelous insight are frequently the people with whom you feel the least comfortable? With Miss Burke you feel so very comfortable and at your ease that, unless you watch out, an attempt at a formal interview will slip into a spirited conversation on the quality of dog rations (Miss Burke's pretty little bulldog persisted throughout the talk in crunching a monstrous bone first under my chair and then on top of it), the advantages of living at London or at Hastings-on-the-Hudson and woman suffrage (the most frivolous topic on earth).

When I first met Miss Burke after a performance of The Amazons I blandly suggested that our talk be postponed to some other evening, when we should have more time, to which she agreed, although she said "that sounds horribly serious." And at our second meeting, *before* a performance of The Amazons, the interview did start out quite bravely on an intellectual tack, personality and Pinero, I think. But presently I got so interested in the way she was "making up" her face as Tommy—"Shouldn't an English boy be very ruddy?" she asked—that Pinero and all Miss Burke's explanatory phrases about "magnetism" and "holding people" were as far from my mind as Clyde Fitch's comedies. It was also disheartening interesting to watch her comb and brush that much admired Titian red hair.

Bureau, Fifth Ave.

BILLIE BURKE.

With an effort I spoke of George Bernard Shaw, determined that if Miss Burke didn't care whether or not the interview appeared intellectual, I would make a pretense that she did.

"That is always a fruitfully wordy topic," said Miss Burke with great cheerfulness. "Only before we begin on it, let me explain that Man and Superman is the only Shaw play I ever cared to act in. Now Bernard Shaw is——"

At this crucial point the maid appeared with the little dog. Miss Burke promptly commanded, "Give 'Baby' a bone—outside." Although "Baby" got his bone—outside—it was in an amazingly short time that, with the air of the privileged, he had energetically dragged it into the dressing-room and was noisily crunching it under my chair. I like dogs, generally.

"Returning to George Bernard Shaw," I said with steadiness.

"That is the last thing in the world I want to return to," laughed Miss Burke, as if to say she had already been there. "But I will talk a little about myself. I like normal, wholesome things—fresh air, country life, laughter. I like to act because it is pleasant to amuse and entertain real people. I do a certain amount of reading and study. But I have no set theories—not even on personality—and I am as undogmatic as a scientist in a new experiment. I am a stupid business woman, always in hot water—in fact, a thoroughly natural young woman. There, too, I——"

What the conclusion was I don't know, for just then that successful disturber of interviewers, William Gillette, insinuated his bodily presence into the room. Mr. Gillette is so amusing, with a dry, Mark Twain sort of humor that both interviewer and interviewee forgot all about their talk for publication. This time I made a bold attempt to head him off.

"Mr. Gillette," I said with great dignity, "I have been interviewing Miss Burke for nearly half an hour and have not yet succeeded in asking one intelligent question."

"And I have answered brilliantly," interrupted Miss Burke.

The interviewer tried his best to frown on her and continued: "As I said, I have not yet succeeded in asking an intelligent question. Now you enter and complicate things. How shall I describe your entrance?"

"You may say," replied Mr. Gillette, brushing his face with Miss Burke's powder puff, so that according to her, those outside might enviously think he had been kissing her, "that then there entered a gentleman, the bigness of whose feet occupied all the space not taken up by his monstrous head."

"But, after all, this is not a cubist interview," said Miss Burke merrily.

"Let us make it one," said I, grasping at an easy task. "Will you?"—turning to Mr Gillette—"play the part of the lady descending the stairs?"

"I will descend no stairs," said Mr. Gillette, gallantly, "unless ONE lady is at the bottom of them."

"Fifteen minutes," called out a warning voice (and Miss Burke had not yet made a move towards Tommy's trousers!). Conscious of the difficulties of the situation and feeling unable to give Mr. Gillette as good vaudeville thrusts as he got, the interviewer fled. As I bowed good-night Miss Burke smilingly remarked, "I hope you got something out of what I didn't say." The reader can judge for himself.

One's lasting impression of Miss Burke is that of a thoroughly natural and likable young woman, exactly as she says herself (with the last qualification of course omitted). She seems to have none of the queernesses or peculiarities generally thought characteristic of "the artistic temperament." And although biologists tell us that red hair usually goes with a quick temper, when I consider how Mr. Gillette and myself tried her patience ten minutes before she was to appear, I have my doubts.

H. E. STEARNS.

White, N. Y

MOLIERE'S "LEARNED LADIES."—FURNISHINGS, GENUINE ANTIQUE, LOANED FROM OLD NORTHAMPTON HOMES.

Players, from Left to Right.—Eugenia Woodward, Malcom Fassett, Martha Mayo, Leah Winslow, Charles Balsar, Karra Kenwyn, William Pringle, Alice Donovan, Ralph Kline, Cyril Raymond, Robert Homans.

MUNICIPAL THEATER IN A COLLEGE CENTER

A Review of the First Year's Experiment at Northampton With the First Playhouse of the Kind in the United States

By MARY K. BREWSTER

NORTHAMPTON, Mass., has had a season of a resident company for its municipal theater and comment is in order, although one season hardly provides a fair basis on which to judge an experiment of so many aspects and about which so many differing visions form.

The Academy, which has been widely advertised as the first municipal theater in the United States, is municipal only in ownership. The citizens have no vote in its management. This is by a board of trustees appointed by the donor when the house was given to the citizens by the late Edward Lyman.

The deed of gift stated that the Academy be used "solely and exclusively for the delivery of lectures, the production of concerts and the delineation of drama of the better character." The record of dramas produced there since the theater was opened in 1893 is distinguished. Concerts it has had, though that field is somewhat usurped by the exceptional courses given at Smith College. For other than occasional opera the field is too small. Until 1912 a manager has been hired by the trustees and the theater run much as any high-class house; profit or loss going to the city.

There was opposition to the city's acceptance of the gift, and there have been years when the prophecy of failure to pay has been fulfilled; but in seventeen years the city has received a total income of $4,369 from the theater. The first two years Mr. Lyman personally assumed any loss. Under the present arrangement of eight performances of a play a week, at prices from 25 to 75 cents, Mr. Lyman's children finance the venture to an extent sufficient for two seasons of trial whether the theater altogether pay its expenses or not. This is a filial loyalty to help the theater remain what its founder desired it to be in the city's life.

In less than a month after opening attendance and receipts were beyond the average expectation. Instead of closing in March, the house was kept open into the middle of May. The theater draws from several surrounding towns, including two other college communities—Amherst and South Hadley—and attracts many who have not been theatergoers. Such a public has been built that, presumably, a strong visiting attraction, such as formerly would have filled the house for a matinee and night, now would do as good business for half a week. This was illustrated by Little Women, one of the few outside attractions to visit the city since the installation of the resident company, which filled the house for three performances.

The reason for the present policy was that the difficulty of securing desirable attractions was causing bookings not of the class designated in the deed of gift. The late Ludella Peck, for over thirty years head of the department of elocution at Smith, had high ideals for what Northampton's theater might do for its citizens. The present order was partly due to her influence, although illness and death prevented her return to Northampton after the Northampton Players began their work.

It has been the pronounced policy with the managers, Bertram Harrison and Jessie Bonstelle, to have the Academy reach all classes. On the opening night it was arranged that girls from the mills have opportunity to secure seats as well as girls from the college, and when the public was invited to express its choice of plays this was extended to one class as much as to another.

During the first season plays have been largely of a popular class and—surfacely anyway—conditions have differed little from those of a good stock company. Rather than anything especially distinctive or cultural, the situation has appeared chiefly to be the provision of enjoyable entertainment. Departures were the putting on, for Christmas week, Mrs. Trask's The Little Town of Bethlehem and, later in the Winter, Moliere's Learned Ladies. Usually the lighter attractions have paid the best. Exceptionally good business also was done with The Witching Hour, with its unusual combination of both popular and artistic qualities. Several managers and playwrights have shown interest to the extent of making possible plays on which, ordinarily, the royalties would have been too large for a production in a small city.

THE MUNICIPAL THEATER AT NORTHAMPTON, FROM MUNICIPAL PARK.

The attractive and competent members of the company have been welcomed socially. That they have made homes in this small and conservative city has established novel and enjoyable relationships, and, like everything else in connection with the players, has created an absorbing unity of interest in a community peculiarly classed and diversified in its social concerns. Another interesting connection between theater and city has been the employment of local young people when additional parts were such as could be filled by amateurs. Professionals have come on from New York when extras were required for larger roles.

The original company included Charles Balsar and Irene Oshier, leads; Robert Homans, Martha Mayo, Julia Hanchett, William Pringle, Walter Dickenson, Alice Donovan, Cyril Raymond, Malcolm Fassett, Ralph Kline, and Robert Swasey. Helen Beaumont and Florence Harrison also appeared in some of the earlier productions. In December Miss Oshier was succeeded by Leah Winslow. Other retirements led to the addition of Karra Kenwyn and Robert Ames. Charlotte Bannon, a Smith alumna, is resident manager; Cyril Raymond, stage-manager, assisted by Mr. Kline. Each play has a new set of scenery by the company's special artist, Maurice Tuttle, and the beauty and taste of its setting has been a feature of each production. In this, as well as good vocal equipment and particularly good playing in the smaller roles, the Northampton Players are superior.

All the players have creditable records, most of them have had stock training, and two, Mr. Balsar and Mr. Homans, were members of the New Theater company.

While its first season has achieved little that is exceptional artistically, altruistically the theater has reached a preponderately medium public who prefer sustained plays to the 10 to 25 cent variety bills, but whose small margins above the living wage prohibits attendance at the 50-cent to $2 offerings. Seemingly the greatest good of the greatest number has been secured, and in general local estimation the Municipal Players have been a success.

Where a more critical element bases its objection to a resident company at the leading playhouse is on the consequent loss of visiting attractions. There has been increasing disappointment throughout the season at this confirmation of what was feared when the new order was given to the public. As the majority are satisfied with the exceptionally good entertainment provided for the price asked, and as the well-to-do can go to New York, Boston and Springfield for what they used to get, in part, at home, the injured element is comparatively small, but its dissatisfaction is keen because of the exceptional character of Northampton's opportunities in the past.

Few, save the largest, cities have enjoyed so many leading attractions in a season. Even in its worst state—which mainly consisted of offerings of the sort customary in average Eastern cities under 25,000 population—the theater never went through a season without such bookings as The Climax, Baby Mine, Irish Players, The Herefords, Russian Dancers, The Romancers, Chocolate Soldier, The Faun, The Gamblers, The Rosary, The End of the Bridge (Craig's Castle Square company), Taming of the Shrew, The Stranger, Pinafore (star cast), Madame Sherry, Gertrude Hoffman and Imperial Russian Dancers, Excuse Me, Mordkin and Russian Symphony Orchestra, Jumping Jupiter and various college plays, and presenting such players as Minnie Dupree, Emma Dunn,

George Fawcett, Arthur Byron, Wilton Lackaye, Faversham, Sothern, Marlowe, Fritzi Scheff, Sam Bernard, Anna Wheaton, Nella Bergen, Muriel Star, De Wolf Hopper, Eugene Cowles, John Meehan, Viola Allen, Charles Waldron, and John Westley. Between these were lectures, such as Curtis's on the American Indian, Ibsen and other readings, and the average road attractions, ranging from Mutt and Jeff and The Newlyweds up to Kirk Brown and Bertha Creighton in Shakespeare. This was the season that brought complaint to the crucial point.

A sample season a few years earlier (1907-08) offered The Lion and the Mouse, Eleanor Robson, George Cohan, Raymond Hitchcock, Leslie Carter, Wilton Lackaye, Ben Greet's Romeo and Juliet, Minnie Dupree (Road to Yesterday), Ermeti Novelli, His Honor the Mayor, Peter Pan (second company), Leigh DeLacy (repertoire), Marie Doro, Tom Jones (New York production, with Louise Gunning, etc.), The Time, the Place and the Girl, John Drew, Billie Burke, Arnold Daly, Neil Burgess, Pauline, Sousa's Band, Madame Nazimova (Hedda Gabler), Julia Marlowe, Howes' pictures, Elsie Janis, Henry Miller (Great Divide), Maude Adams, Faversham (Squaw Man)—the last three within the same week—Uncle Tom's Cabin, Bartholomew Fair, Robert Mantell (Macbeth), Madame Nazimova (Comtesse Coquette), Robert Edson, Henry Woodruff, Ethel Barrymore and the usual college student productions. Many of the above were regular visitors to a public where favorites are warmly received and their coming eagerly anticipated as annual events. A public thus accustomed to such variety, both in players and plays, does not change to even the most meritorious stock level as easily as cities less favored. This is one of the reasons why Northampton is not as "ideal" as is claimed for the resident stock experiment.

In the last two decades most of the famous American and many European players have appeared on this stage, which has witnessed notable and picturesque scenes of reciprocity between actors and audience. In few other cities have so many impromptu speeches and individual glimpses of personalities been given, and probably few other one-night stands have stood out so characteristically in the memories of prominent players. Enthusiastic college girls, who with appreciative townspeople crowded the gala and practically full-dress house, seldom let a favorite player off without some personal response to their demonstrations. Players of note were entertained at dinner or informal receptions at the college houses, though Joseph Jefferson and James K. Hackett are the only actors who (by invitation) have given addresses at the college. An interesting variety of plays, some of which have become great successes, have had their first nights here. In many aspects the theater is storied, and because of its traditions its exactions are high.

The character of its past attractions and the fact that, reputedly, the city is too small to support both these and a resident company are drawbacks to the frequently cited ideal local conditions for a municipal experiment. In actuality few of the conditions are municipal as the term, in relation to theaters, is understood abroad, where the fundamental condition —permanent endowment—is different.

Northampton's exceptional conditions are its traditionally "atmospheric" and cultural environment and the extent to which it has been favored with institutional gifts. The Academy—beautiful and dignified in architecture, and standing apart from other buildings on a sighly corner and adjoining a small park—is one of a central group of municipal and educational buildings, including three libraries, City Hall, churches, high and grammar schools, well adapted as social centers, and the many academic buildings, lecture and music halls and art gallery of Smith College —all offering what is excellent in their respective fields and much of this free to the public.

What the college provides in concerts, lectures and students' plays throws the Academy peculiarly on its dramatic resources. The opportunity thus is exceptional to bring this department of recreative culture up to a standard too often allowed to fall below that maintained in the other departments of art.

A college atmosphere undoubtedly helps desirable drama. Without Smith, Northampton would not have enjoyed such a high theater level; though this is not because there are not citizens enough to patronize the same sort of attraction that the college patronizes. Every big attraction of this order precipitates a struggle between "town and gown" for tickets, which, at advanced rates, are insufficient to the demand. The college influence has been most appreciable in lines of scholastic, classic and literary drama. For vital—but, as yet, unestablished—drama it is little more to be depended upon than other elements in a community. Like any other gift that spontaneous, untutored recognition of and passion for genuine drama is inborn and as variously bestowed among "general admission" as among "orchestra" patrons. Individuals at college have it, as have individuals among the street boys who hungrily await a chance coupon. Ignorance of modern drama—that of the palpitant and multiform reaches of the stage, not that of the library—and lack of that association which places a certain sort of play with the name of a playwright as instinctively as that of a book with an author, is the lack of culture most often found in college and related circles where such associations in the realms of books, music and pictures are most highly developed.

From various quarters much is hoped—eventually—from Northampton's theater: That, without omitting occasional revivals of classics and representations of thoughtful plays, it stand for the actual in modern drama; acquire authority in matters of standard pronunciation and dramatic accuracies; give encouragement to occasional "try-outs" of promising new material; and not cut off its connection with standard players and offerings of the stage at large. Thus the theater should avoid the usual danger of such experiments of becoming too intensively local, amateur, freakish or over-literary through confusing the province of the theater with that of other educational and cultural institutions. Northampton has enough of these to do their own work, with which a theater might harmoniously ally without submerging its own special, inspirational and unequalled quality.

To have its theater wholly municipal the city, already gifted with a beautiful and well equipped playhouse, should make this so strong and vital in its truly dramatic province that there be no serious dissension among citizens as to its actual value in the community life, and no question of its adequate support, so that the questionable condition of depending upon wealthy and generous individuals to assume deficits be eliminated. The citizens should make this their responsibility—if they are to consider the theater municipal—and in proportion as they make it vital in such proportion will accrue support from the surrounding districts and from the college.

Such a condition cannot be without co-operation of all classes, either natively inclined or gradually educated to the support of desirable drama. The inference from the first season would seem to be that, a majority being satisfied, co-operation of the remaining dissenters be secured by making more openings for such standard outside attractions as could be secured. If the city alone cannot stand for this, the situation might be helped if one or two neighboring cities—where the amusement situation is in need of improvement—would play the capable and attractive Northampton company two or three nights a week. Such an arrangement should increase profits, extend the reputation of the company abroad, and give it at home the stimulus that would come from concentrating the regular public now scattered through eight performances into four—all of which should tend to a constant bettering of the permanent company until its force in the improvement of the small city's amusement problem become truly recreative.

BACK OF THE CURTAIN

LILLIAN RUSSELL has deferred her departure for Europe until the first week in July, when she will pursue her plan of visiting Holland and Germany, to study conditions of woman's life in those countries and arrange for moving pictures for later use.

Miss Russell will not forsake the stage, numerous stories to the contrary notwithstanding.

"I can't lead an inactive life, at least not just yet," she says with one of the incomparable Russell smiles. "And don't forget, I've been on the stage since I was sixteen. It is still my home."

Evangeline is to be changed from jest to earnest. The memory of the extravaganza in which Henry E. Dixey and the late Richard Golden represented, respectively, the right and left hind legs of a cow is fading, though we still refer tenderly to its producer as Evergreen Rice. There will replace it in the more or less jumbled minds of Broadway followers a drama of the same name, having the adventures of the lovelorn and loyal maid of Acadia as its theme. Edna Goodrich will play the French Canadian girl in search of the silver man. In July she will return from Europe and go at once to Nova Scotia to journey about the Acadian country, as Maude Adams went to Vienna before she played the role of the Duke of Reichstadt, in search of inspiration.

I have never heard of any venal sin committed by John Findlay, yet I think of searching the dim record of his past for proof of the ancient adage. One does hate to see revered proverbs made to stand on their heads. Certainly he seems to illustrate the saw that the wicked never rest, for he closes his season with Our Wives only in time to dash to Staten Island, unpack his grip, climb the century old tree on the front lawn at Findlay House to encircle it with another ring of ant-destroying paint, pack before coming to New York for rehearsals with the Hartford Stock

MACKLYN ARBUCKLE AT HOME.

company, depart for the Connecticut capital to fill his usual stock engagement in the city where they will have no other old player of old-man parts in midsummer stock save John Findlay, and hurry back again to rehearse for the part of the absent minded father in Stop Thief.

Kate Keenan, Frank Keenan's invaluable wife and unnamed-in-the-bond manager, stood on a packing box, looking intently serious, despite her rosy cheeks and girlish eyes, and viewed the parade of the woman suffragists.

"I'm for it," she said, as she hopped down from her perch after two hours' reviewing of the women who want to vote. "There are a lot of things to be done for women and children, and women will do them. The ballot in a woman's hand is mightier than the needle."

Actor folk are of different minds about vacation values for players. Nance O'Neil said the ideal one is a few weeks in Paris and London to watch the art of other players, then to go to the country where the beauties of nature are intensified and poetized by their historic associations. But on that point Macklyn Arbuckle is immovable. The farm is the place for the actor in Summer, he is convinced, and his farm at Waddington, N. Y., is the supreme point of rest.

Edith Ellis says she may no longer bully her brother Edward since he wrote Any Night, which is proceeding on its fiery way at the Princess, as she did while he was merely an actor.

"I find myself calling him Edward instead of Ned," she complains, "and I daren't pass him rotten grapefruit at the breakfast table."

Mrs. Suzanne Westford has been elected historian of the United Theatrical Society, recently born of the Federation of Theater Clubs.

"I couldn't attend the first meeting," she said, when I discovered her far from that spot. "Now I understand why history is often unreliable."

"The day of the romantic play is coming slowly but surely. People are growing tired of crooks and

(*Continued on page 9.*)

THE FIRST NIGHTER

Revival of "Iolanthe" at the Casino—A Notable Amateur Performance—The Annual Lambs' Gambol—Irish Pageant—Other Events

"IOLANTHE"

Or, The Peer and the Peri; Comic Opera in Two Acts by Gilbert and Sullivan. Produced by Messrs. Shubert and Brady, Casino Theater, May 11.

Strephon ..... Georm MacFarlane
The Earl of Mount Ararat. ..... Arthur Cunningham
The Earl of Tolloller ..... Arthur Aldridge
Private Willis ..... John Hendricks
The Train-Bearer ..... H. Henry Smith
The Lord Chancellor ..... De Wolf Hopper
Iolanthe ..... Viola Gillette
The Fairy Queen ..... Kate Condon
Celia ..... Anna Wheaton
Leila ..... Louise Barthel
Fleta ..... Nina Napier
Phyllis ..... Cecil Cunningham

CHORUS OF FAIRIES—The Misses Cecile Mayo, Betty Markhall, Elsie Mitchell, Lucille Monroe, Camille Trocadalo, Nema Ormston, Violet Lawson, Adele De Perrier, Mildred Jackson, Nellie De Grossart, Ethel Duffield, Adelaide Robinson, Marian Earle, Dorothy Duncan, Marie Parker, Valeska Drew, Elsa Carroll, Edna Lee, Ethel Earle, Constance Talbot, Lillian Dirkin, Gladys MacDonald, Elizabeth Ward.

CHORUS OF PEERS—Louis Derman, Billy Williams, Harry Rose, James Curran, Harry Smith, John Orran, Lew Litchfield, Teddy Stein, Robert Millikin, David Heilbrunn, Albert Mascar, Louis Clay, Jack Evans, Fred Walker, Samuel Gilsey, Parker Leonard, Louis Jaffe, Paul Hall, and Frank Wilson.

The Gilbert and Sullivan Opera company under the management of Messrs. Shubert and Brady, scored another triumph on Monday evening, when this splendid aggregation of singers and comedians appeared in a revival of one of the best operas of the distinguished collaborators, whose lines have passed into common use and whose melodies go ringing through the cycles.

A number of things went to distinguish this performance. There was a full complement of voices to do full justice to the music; there was a new, elaborate and at the same time atmospheric scenic production, with new, costly and exquisite costumes, and there was something of the original inspiration, a distant yet distinct suggestion of the spirit of the authors, in the performance from the first curtain to the last. Even Mr. Paret, whose conducting of the series we have not at all times been able to accord our cordial admiration, had caught the infection and directed with vigor and intelligent force, especially the second act.

The opera shows the clever craftsmanship of the composer in its best light. While the airs are for the most part simply melodious, there is an uplifting quality and a broad resonance in the ensembles, together with a peculiar lyrical charm in the solo numbers.

The orchestration is more ambitious than in sundry works which preceded Iolanthe, and at times trenches close upon grand opera. But the whole preserves a uniform level of spontaneous gayety and brilliance, which typifies the best form of standard operetta.

In a literary sense the work fairly sparkles with satirical humor and the lyrics are in the best vein of the Gilbertian muse.

In so nearly perfect a performance it is difficult to distinguish individual merit, to award the credit for the general excellence to one or any number of the members of the cast where all are so excellent. To Arthur Cunningham, perhaps, as Ararat, belongs special credit for a characterisation remarkable for its harmonious proportions, technically and vocally, and to Kate Condon for a performance of the Fairy Queen in the best spirit of opera bouffe.

But few can have failed to be charmed by the delightful appearance, acting and singing of Cecil Cunningham—no relation to her namesake in the cast—as the heroine Phyllis. Her tall, stately, graceful figure is a thing that dreams are made of. George MacFarlane gave one of his excellent impersonations as Strephon and Arthur Aldridge was capitally cast as Tolloller. The name part was perhaps a bit too spiritueile for the vigorous style of Viola Gillette, and on the whole I prefer her as Little Buttercup, in which she has few superiors. One of the best features of the evening was the sentinel's song, as rendered by John Hendricks.

In reserving De Wolf Hopper for the last in the list of principals it is both to praise and censure him. Mr. Hopper is an admirable comedian. He is tall, clever and profound—vocally. He makes one of the best impromptu curtain speeches, carefully predigested, of any footlight favorite that could be named offhand. But ever since he has dignified the present organization with his artistic presence he has plainly indicated to the public his conviction that he can improve on W. S. Gilbert, and rashly tries to do so.

What he may do between acts is one thing, but nothing so glaringly marks the contrast between the irresponsible style of tomfoolery which has become a licensed privilege for comedians to graft upon the works of authors, and the aristocratic style of humor of the author of the "Bab Ballads," as Mr. Hopper's rueful comedy embroideries.

It is happily less conspicuous in Iolanthe than it was in Pinafore and other operas, but if the management would disabuse Mr. Hopper of his illusions as to his genius for anything but an excellent capacity to construe what is given him to construe in the text, and cause him to suppress his inclination to become monopolistic of public attention by resorting to imbecile horseplay, we would be grateful all round. This does not imply that his personality and his excellent work do not lend substantial strength to the organization, but it does mean that the day is passing when the comedian must thrust himself into the limelight regardless of cause and effect.

"THE FORBIDDEN CITY"

Or the Bride of Brahma, Comic Opera in Two Acts. Book by Kenneth Webb, Music by Roy Webb. Produced by Kenneth and Roy Webb, May 6, Wallack's Theater.

Lord Fitzgerald ..... Robert G. Strange
Lady Elaine ..... Juliet Holmes Griffith
Lady Edith ..... Emilie Hayward
Lady Edna ..... Madeleine Harding
Lady Ethel ..... Virginia Beckman
Lady Eleanor ..... Eleanor Beckman
Lady Enid ..... Clare Brocker
Lady Eunice ..... Mabel Brocker
Lady Ella ..... Genevieve MacMaster
Lady Evelyn ..... Dorothy Wheeler
Captain Sir Arthur Gordon ..... Frank P. Wuppermann
Miss Simpson ..... Ethel Reeve
Horace ..... Byron Riess
British and Highland Soldiers—Basil Neftel, John W. Grout, Duncan White, Jr., William Allen, Speed Garner, Jack Fisher, Gardner Creede, J. L. S. Jorgiemon, Fred T. Black, Louis De Veau, Roy H. Jamesom, and Robert H. Goffe.
Rajah Ifrah Khan ..... Joseph R. Lertora
The Guru ..... Carl R. Elmer
Ram Lam ..... Walter W. Kennedy
Maya ..... Gina Campanari
Naraini ..... Dorothy Hoyle
Zenana ..... Olive Flammer
Spearsman of the Gate. Russell Page and Walter McCormack
Rickshaw Men. Reginald Barrows and Benjamin Phillips
Guards of the Sacred Tiger. James R. Shyrock and A. C. Sayer
Merchants of the Bazaar. Harry L. Orr and Harold Taylor
Dancers of the Temple—Margaret Chaplin, Minnon Toby, Alva Randolph, Helen Lee, Elizabeth Waters, Kathryn Davey, Georgina Hodgins, Grace Carlon.
Slave Girls, Companions of Maya—Alice Flammer, Dorothy Langford, Marta Linderwold, May Ferguson, Ruth Ferguson, Millicent Mahon, Jean Hodgins, Marjorie Knight.
John Jenks ..... Kenneth S. Webb
Bessie May Montrose ..... Tina Marshall
Spike McGinty, alias Percival ..... Edward P. Flammer
The Sacred Tiger of Undastan. Edwin H. Bisslow

This was an excellent amateur performance of an offering which only needs a competent cast of professionals to insure it more than a fair share of success as a regular attraction.

The general theme is somewhat hackneyed, but hardly more so than three-fourths of the sort of musical shows to which managers pin their faith, while the treatment has several redeeming features of unhackneyed novelty and a number of opportunities for big effects. Together with an interesting story, the things that stood out distinctly were the fresh, tuneful music and the splendid costuming.

The production was made by two brothers, Kenneth and Roy Webb, the former writing the book, the latter composing the music and designing the costumes. Both are well under thirty years of age. Kenneth assumed the principal part, while Roy personally directed the orchestra. The whole proved one of the most creditable achievements as a non-professional success of which there is any recent record.

The first scene is laid outside the gates of the forbidden city of Rijapur, in British India, and introduces British soldiers, native maidens, and the usual chorus of pretty European girls in fine frocks. In the absence of the Rajah, the Guru, or high priest, has usurped his power. Though the young Europeanized Rajah, just returning, protests against human sacrifices, the Guru ordains that Maya, a slave girl, who is loved by Captain Gordon, must be the annual sacrifice as "the bride of Brahma." No protest on the part of the British Governor-General avails, and Maya is apparently doomed, when John Jenks, an American vaudeville magician, stranded in India, and accompanied by Bessie May Montrose and Spike McGinty, his confederates, arrives on the scene and offers to unfold his skill to the priest and his followers, in the hope of raising the wind and assisting Captain Gordon in saving Maya.

They are finally admitted within the sacred gates and to the temple where the sacrifice is to be made. Then ensues an amusing contest between the sinister high priest and the American prestidigitator, the Indian producing certain impressive phenomena and the American a number of familiar sleight-of-hand tricks. Things begin to look blue for the glib Yankee charlatan, who has staked so much on the issue, when a bright idea occurs to him. He will restore the dead to life and thus save the doomed girl. His challenge is accepted, and under the proper surroundings Jenks introduces to all a slave girl who mysteriously was snatched from the sacrifice to Brahma the year before and has been living among the English residents in concealment.

This fantastic idea is worked out in a humorous manner and with the embellishment of ample terpsichorean numbers, grotesque characterizations and comic songs.

Mr. Webb played Jenks in a modified way like Douglas Fairbanks. A delightful impersonation of a vivacious young English girl was given by Juliet Holmes Griffith, who looks like Marguerite Clark and possesses much of her charm. Miss Griffith not only acted like one who has the true stage feeling, but sang admirably and danced delightfully. The only now active professional in the cast was Tina Marshall, whose work as a dancer, singer and a slang retailer, reflecting the brash and breezy atmosphere of American vaudeville, was beyond criticism. A finished Indian character dance before the statue of Brahma must be credited to Dorothy Hoyle, and Mr. Lertora brought down the house with a sensational dance suggestive of Joseph Smith, with one of the young ladies. Gina Campanari, as Maya, sang several serious numbers in a flexible and very effective soprano. The dancing was excellent, and all the concerted numbers were well rendered. Save for some amateurish acting, naturally to be expected, the performance would pass muster anywhere.

IRISH HISTORIC PAGEANT

Presented by the American Committee of the Gaelic League of Ireland in the Sixty-Ninth Regiment Armory at Lexington Avenue and Twenty-fifth Street, New York, on May 7 and 8. The Pageant, On Dhord Fhiann, by Anne Throop Craig. Music Composed and Arranged from Irish Themes by Dr. Alfred Robyn.

Cast of the first episode:

King Conn ..... Howard Kyle
Finn MacCumhall ..... Edwin Fairfax Naulty
Oilamh ..... Lowman B. Tobin
Art MacConn ..... Howard Hamilton
Fiachs ..... Horace James
Gell MacKorna ..... William V. Terry
Caratniad ..... James L. Welch
Judge ..... L. A. Brownlers
Judge ..... James A. Lannon
Royal Druid ..... J. S. Kelly
King's Herald ..... Michael Edward Reidy
King Munster ..... Michael Donovan
King Ulster ..... J. J. Neary
King Connaucht ..... Martin J. Cusick
King Leinster ..... John C. O'Reilly
Queen to High King ..... Mrs. Margaret Moore
Queen Munster ..... Winnifred Cutting
Queen Ulster ..... Rose Flood
Queen Connaucht ..... Miss Collins
Queen Leinster ..... Rose Gillespie
House Marshal ..... Thomas O'Reilly
First Bard ..... Harold Meek
Second Bard ..... Mr. Uhl
Aillene's Mother ..... Elizabeth C. Hamilton
Aillene MacMiolnna ..... Harold Meek

Cast of the second episode:

King Aedh ..... Howard Kyle
Celman ..... Lyman B. Tobin
Conall ..... William Kerrigan
Comhall ..... Richard Higgins
Herald ..... Walter C. Bleus
Columeille ..... Edwin Mordant
Guard ..... Horace James
Scannlan ..... William Berry
Baithene ..... Oscar Johnson
Dallan Forzail ..... Mr. Uhl

Even back in the dim ages Erin was a fertile green isle, where bards sang, where athletes competed for supremacy, where laces were woven in a thousand and one matchless designs, where music of wondrous charm was conceived, and where metals were fashioned with a master hand. If any unthinking person had any other conception of the Emerald Isle in the days of long ago, such a fantasy must have taken flight upon watching Mrs. Craig's impressive stage picture of Irish history from the second to the sixth century—from pagan days to the Christian era of St. Columcille. If nothing else the pageant demonstrated the fearless bravery, the poetry, the fantastic imagination, and the humor of the Irish race.

The pageant was divided into two episodes. In the three scenes of the first episode Finn, the son of Cumhall, wins in the sports, and upon being selected to lead the Fenian warriors against the Sidhe, the wicked people who cast a magic spell upon the king's men of war, kills Aillene, the fairy leader.

The sports of the period were shown and in the Feis at Tara the stage was picturesquely bizarre, with its glimpse of the Gaelic nobles, the warriors of the Fianna, the weavers and spinners, embroidery women, swordsmen, chainmen, trumpeters, pipers, bards with harps, hostages, real Irish wolfhounds in leash, goldsmiths, jugglers, jesters, cup bearers, swineherds, merchants, farmers, and dancing girls.

The second episode, The Convention of Dronceatt, depicted the advance of civilization, Christianity, poetry, and learning.

Howard Kyle, the sterling and admirably able actor, headed the professional members of the cast. He was seen to splendid advantage as King Conn. Horace James and Edwin Mordant, too, did able work. Edwin Fairfax Naulty handled the foremost role of Finn to every one's satisfaction. Space prevents extended commendation of the players, singers, athletes, and the workers who labored so zealously in presenting the pageant with such success.

AT THE PALACE

After the successes of the season have been obliterated in the memory of theatergoers, the engagement of the ever divine Sarah Bernhardt at the Palace Theater will be remembered by the present generation. There, twice each day of the week, the fire of this supreme actress's matchless genius burns and thrills anew.

Whether she depicts the moving pathos of Marguerite Gautier in Dumas's La Dame Aux Camelias, the fearlessness of the Revolutionary vivandiere in the thrilling Maurice Bernhardt-Henri Cain playlet, Une Nuit de Noel, or the tragedy of Victorien Sardou's Theodora, and Victor Hugo's Lucrecia Borgia, the triumph has been the same. The superb art of this extraordinary actress—to whom the years are as nothing—fascinated and swept the audiences to the pitch of highest enthusiasm.

Her sublime genius is inspiring, electrical, magnetic—untouched by time. It is as it always was. Her acting carries all the vigor of youth—for there is youth in her flashing eyes, in her laughter, in the melting grace of her arms, and, most of all, in her voice, with its infinite modulations, its passion, fervor and pathos, and in its power to stir and thrill the heart. There is youth, too, beneath the tawny hair, in her marvelous face, with its unfathomable eyes of transiucent jade and its quick, wistful smile. The wonder of it all!

On Monday Madame Bernhardt scored anew in Jean Racine's tragedy, Phedre, the drama of a queen consumed with an unholy love for her foster son. It gave playgoers a glimpse of the actress's histrionic power as a supreme tragedienne in the heroic classic drama. Her performance was a superb one.

The acting of Madame Bernhardt's company was again a rare delight. Perfect ensemble playing and splendid individual acting has marked each offering. Particularly fine has been the genuinely admirable playing of M. Lon Tellegen in the leading roles. His Hippolytus was finely done. Mlle. Beyler as the fair Aricie and Madame Boulanger as the confidant Oenone were thoroughly excellent. Marguerite Clark and Laurette Taylor appeared for a moment in the silent roles of the unhappy heroine's handmaidens.

Madame Bernhardt is surrounded by a very satisfying vaudeville bill. Vera Michelena, in the hard position of following the tragedienne, was well received in her songs. She is at her best in the aria from Madame Butterfly. Nat M. Wills is back again with his songs and parodies. Clayton White and Georgia Caine appear in George V. Hobart's popular playlet, Cherie.

THE LAMBS' GAMBOL

The Lambs' Gambol at the Metropolitan Opera House last Saturday brought forth an attendance which was Carusoesque, both in proportions and in enthusiasm. The affair was rather more serious than merry, but the audience approved every moment of the long programme which offered a variety of entertainment, from monologue to classic tragedy.

The Green Beetle, by John Willard, proved to be an odd playlet with several appeals to horror thrills. The scene is laid in a restaurant in Chinatown, and the central figure is a young white woman who is kidnapped and made a slave by the proprietor of the place. Some clever incidental music accompanied the story. Edwin Stevens as the Chinaman gave a realistic portrayal of that seducer and murderer, while Effingham Pinto delighted everyone by his ability to look like Bijou Fernandez and to act like any number of prominent leading women who combine the deep-throated voice with a hollow-chested appearance and lithe movement.

Nat Wills in a clean face and his usual tramp-magnetic method kept his huge audience as readily entertained as he does those who admire him in the twice-a-day circuit. Distance presented no barrier to Wills. The standees laughed as heartily as did those in the front rows.

Probably the funniest act was The Village Blacksmith, a burlesque operetta by Victor Herbert, book by George V. Hobart, and conducted by the composer. De Wolf Hopper walked away with the honors in the title-role. When he sang the Bulgarian baby (Julian Eltinge) to sleep with an anvil song the applause was tumultuous. As the dainty, blond captain, Walter Lawrence also scored a big hit, as did Scott Welsh in the role of the young woman who had caused all the trouble. Lawrence commanded as interesting a company of soldiers as we have seen in many a day. His men invariably did exactly the opposite to what he commanded. The soldiers were represented by Broadway favorites, among whom were Frank Reicher, Lyn Harding, William Danforth, William Stewart, Billie Taylor, and Clay Greene.

The Naked Man, a dramatization of Richard Harding Davis's magazine story, brought on Bruce McRae clad in an obliging awning. This playlet can be developed into a success.

William Farnum gave two scenes from Virginius in a manner which surprised those who have never seen this young actor in classic roles. His Virginius was an interpretation worthy of the highest praise. Farnum possesses the physique and voice necessary to such roles. Besides, he has long made the classic his preference.

The Gambol ended with The Broadway Belles, another musical act, in which the

young men impersonating girls displayed their hosiery through slashed skirts in a reckless manner which kept the audience convulsed.

FAVERSHAM IN BROOKLYN

The changes in the cast of William Faversham's production of Julius Cæsar since its engagement at the Lyric Theater, early in the season, attracted a number of New York critics to Brooklyn during the past week. The company is giving the same dignified, well-seasoned performances, but with more finish and evidences of greater artistic breadth, gained by experience and co-operation toward the achievement of a thoroughly blended ideal.

Mr. Faversham's oration over Cæsar's body has something more to commend it than fiery eloquence and forensic enthusiasm. He embellishes the scene with nice, interpretative, mimic by-plays, which color the incident and give the words an intelligible meaning made seldom so clear to the spectator.

B. D. MacLean is giving a superb interpretation of Brutus. The many flattering reviews of his work which preceded his coming are borne out by his truly eloquent impersonation of the noble Roman. It is an interpretation which has dignity, repose, suggested force and a fine commingling of strength and tenderness. Shakespeare's lines are music on his lips, and the trained classic actor is apparent in speech, gesture, pose and the discreet variation of mode and mood. The quarrel scene, and the manfully suppressed grief over the death of his wife, are particularly interesting moments of Mr. MacLean's appealing impersonation.

Edwin Arden gives another proof of his artistic universality in his excellent characterization of Cassius. Without rising to the passionate exuberance and splenetic frenzy of the late Mr. Barrett, but yielding more to the restraint of the modern school, his work is notably artistic, without conceding too much to the cult of naturalism which prevents most actors from acquiring a foothold in standard dramas. He gives a steady, reliable performance of appreciable details and unintermittent interest.

The company closes its season this evening at New Haven.

D'ARMOND AND CARTER

Isabelle D'Armond and Frank Carter, fresh from a successful tour of the English and continental music halls, scored heavily at the Union Square Theater last week in their melange of melody and merriment, Bright Bits. The two clever entertainers offer an ideal little act of its kind—dainty, refreshing and delightfully appealing.

Miss D'Armond is a captivating little comedienne of magnetic personality and petite beauty. Her stage methods are delicately tempered and wholesomely dainty, while they carry the zest of spontaneity and the sparkle of alluring comic artistry. By sheer ability and piquant charm she wins her way to the hearts of her audience. There is no more fascinating little entertainer than Miss D'Armond. Mr. Carter possesses undeniable cleverness and originality. He has been advancing with rapid strides. His eccentric dancing is alone striking and unusual. Together the two present a radiant little offering of song, dance, and patter.

Minnie Allen proved to be a pleasing feature of the programme with her novelty character songs.

AT OTHER HOUSES

WEST END.—One of the best plays of the season, The Governor's Lady, was the attraction at the West End Theater last week. The cast is the original one which made such a hit at the Republic Theater. Emmett Corrigan, Milton Sills, S. K. Walker, Emma Dunn, Gladys Hanson, and Teresa Maxwell-Conover won many curtain calls. This week another Belasco production, The Woman, will have a one-week run at the West End.

GRAND OPERA HOUSE.—George "Honey Boy" Evans, the perennial minstrel favorite, and his monopoly of sixty blackface celebrities, appear at Cohan and Harris's Grand Opera House this week. The production this year is new in its entirety, replete with mirth creating situations and song hits, and richly embellished both scenically and sartorially.

VAUDEVILLE HEADLINERS

This Week

PALACE.—Sarah Bernhardt in repertoire of one-act plays and single acts from earlier successes, "Cherie," Vera Michelena, Fred Voelker, Nat M. Wills, and the Millership Sisters.

FIFTH AVENUE.—Joseph Jefferson, Jr., Silvers, "The Object Lesson," Ben Linn, Irving Geslar, "Tom Davies Trio" and R. H. Goldberg.

COLONIAL.—Sallie Fisher, Bessie Clayton, Chris Richards, and "The Purple Lady."

ALHAMBRA.—"The Song Birds," Chick Sale, "Off and On," Charlotte Ravenscroft, and "The Other One."

BRONX.—Mazeppa, the fighting horse; Kate Elinore, "Little Mother," Louise Galloway, "The Six American Dancers," and Bert Melrose.

ORPHEUM.—Valeska Suratt, Vinie Daly, Sophye Barnard, Robbie Gordone, "A Love Lesenger" and "The Right Girl."

BUSHWICK.—Isabelle D'Armand and Frank Carter, the Avon Comedy Four, Ethel Green, John F. Conroy, Caesar Rivoli and "A Business Proposal," by Daniel D. Carter, the author of The Master Mind.

HAMMERSTEIN'S.—Martin Brown and Rose Dolly, Kenneth Douglas, Valerie Bergere company, Jack Norworth company, Stuart Barnes, and Rube Dickinson.

COMING ATTRACTIONS

May 19.—My Little Friend, by Oscar Strauss with Edith Sinclair. At the New Amsterdam.

June 2.—All Aboard, Lew Fields's Summer production, with Carter De Haven and Rosilsa Dolly. At Weber and Fields's.

June 9.—Ziegfeld's "Follies." Edition of 1913. Probably at the New York Theater.

Aug. 18.—When Dreams Come True, Philip Bartholomae's musical comedy, with Joseph Santley. At the Lyric.

On the Rialto

From London comes the news that Mr. Gaston Mayer is so satisfied with the success of The Yellow Jacket that he has extended his tenancy at the Duke of York's Theater so as to continue the run of the play through the London season.

♠

Twelve chorus girls from The Merry Widow company, now touring the Pacific Coast, headed by Louise Cook, rather than return to New York and wearing out their dainty footgear on the hard Broadway pavement, have organized into a walking club, and at the close of the season they will lay in a supply of hobnail shoes and start on a tramp from San Francisco to Portland, O.

The young women display a wonderful amount of hardihood, and if they carry out their purpose they will profit by it in brawn, muscle and good digestion. They should end with being as hard as the nails in their shoes. But, if we correctly recall the conformation of the territory they are about to tackle, we can predict with certainty that they will have their ups and downs. The Sierras are not as level as a billiard table, nor are the roads there paved with asphaltum. Neither is it an assured fact that Colonel Savage will see them all back in the company. There are many lonesome miners, wood and ranch men along that route. However, here is luck to you, girls, and goodspeed on the way!

♠

Allan Pollock cleverly reproduces his stereotyped impersonation of a dipsomaniac in Her First Divorce. Will he ever be allowed to appear on the stage sober? I fear not, for the first and last managerial principle of selection is "once drunk always drunk."—*Town Topics.*

♠

If an ordinance recommended for passage by the judiciary committee of the Chicago City Council becomes a law it will cost from $5 to $100 to sing a "smut" song in that city. Not only does the committee war on the suggestive song, but it also threatened the suggestive street gown.

♠

The Geisha, which closed its run on Saturday, is to be used as a vehicle next year for James T. Powers's starring tour, I hear. Wonder if this clever musical piece is to be "vehicleised" as was Two Little Brides? Wonder if James will put in his Summer vacation trimming, cutting, and patching up the part of the Chinaman for himself, taking his scraps and patches from the other parts and converting the Japanese opera into a Chinese one? He is an expert at that sort of thing, and of course it will be a great success.

♠

I was pained to see De Wolf Hopper introducing a lot of silly and irrelevant byplay into the part of Dick Deadeye at the Casino last week. If he only knew it, he is funny, like Powers, without resorting to sad and silly burlesque stunts that make the judicious grieve. It is a confession that the comedian has exhausted his little bag of tricks and feels the need of appealing to the childish instincts in an audience. In one scene he ties a large loop in a rope and catches his foot in it when he takes the center. A little later he repeats it from the opposite side. He ought to be ashamed of himself for relying on such imbecile shifts to force a laugh.

♠

The Pinafore performance was very good in a way, but it lacked much of being an ideal Gilbert and Sullivan performance. The singers all tried to sing at the top of their voices. Some of the best lyrics went for nothing. The fine accord between the music and the words was lacking. The only exceptions were Temple's Sir Joseph Porter and Miss Gillette's Little Buttercup. Miss Dunfee sang Josephine like a concert singer. She had no conception of the modest lass who loved a sailor. She rendered "Sorry Her Lot" as though it were a bravura concert aria. The modern chorus arrangement between the sailors and the sisters and the cousins and the aunts also jarred on one's sense of probability. If revivals of former successes must be made, why not make them in conformity with the spirit in which they were originally conceived? The musical comedy standard of to-day cannot successfully be applied to another school of comedy. A thrilling drama of the past cannot be successfully played in a modern manner. In the days when wigs and swords were worn by gentlemen, society was artificial and ceremonious. The free and easy manners of a modern parlor would be the manners of footmen and servants in the time of Louis XIV. Life has broadened, and also it has lapsed in forms of politeness. A stage manager who from ignorance mixes up the standards of intercourse of one generation with those of another is bound to make a fiasco of his work. The public may not know what is the matter, but it feels that something is wrong. If success is not forthcoming, the manager should not blame the public, but himself.

♠

Since sending my copy about Miss Dunfee's share in the Pinafore performance to the printer, I read a touching story in the *World* of May 9, in part as follows:

"A copy of Monday's issue of a Syracuse paper came to the *World* office yesterday with this written on the margin above a story telling of the forced sale of the Dunfee home in Syracuse: 'If she "fell below" there was a cause.' The story told of the sale of the Dunfee home at auction to satisfy mortgages, on the day Miss Dunfee was to make her first appearance here in Pinafore. The house was sold for $12,000, the buyer taking up mortgages of $7,500.

"'Think it terrible about our house, but don't worry. Things will be all right. You have the babe and me. Lots of love—Doll,' was the message Miss Dunfee had wired her husband, Joseph Dunfee. Mr. Dunfee held the telegram in his hand as the referee, John W. Church, announced the sale had been made.

"'Yes,' Mr. Dunfee is said to have exclaimed to a friend, 'I can get on my feet again and buy another house, but I could never get another such a wife and baby.'"

♠

Omaha Amusement Note.—Nestor Lennon, playing Wealth in Savage's Everywoman company, who was staying at the American Hotel, called up one of the hall boys to take out his trousers and have them pressed properly and returned in the morning at 11:30. The hall boy said, "All right, sir," and departed. Now, all Thespians know when traveling week stands that the hotel trunks are called for in the morning prior to departure, i. e., Saturday morning. Mr. Lennon packed all his wearing street apparel and the theatrical transfer company picked up his trunk at the designated time Saturday morning. Mr. Lennon returned to his bed, snoozed for two hours more, getting wind for the double header (that is, two performances) and sleeper jump for the next town. "Baby Ben" rang; also the telephone—12 o'clock M.

But let Lennon tell the story in his own way:

"My trousers were ordered to be back at 11.30 A. M. No trousers. Wealth was in a dilemma. What was he to do? Matinee—12 M.—no breakfast—no drink—minus trousers. So Mr. Lennon was forced to 'phone to the operator down in the office.

"'Hello! Did that boy bring back my trousers—pants—anything you want to call 'em? I am waiting patiently, for I must get over to the theater, as we have a matinee.'

"(Voice over 'phone): 'What boy? Which boy did you send them with?'

"'Why, my dear girl, the boy on the night watch. He said he would have them here by 11 A. M. and now it is 1 o'clock.'

"(Voice over 'phone): 'Sorry, but I shall speak to the clerk and find out.'

"'Please do and hurry, as I am trouserless.'

"'Twenty minutes later; now 1:20 and matinee at 2:15. (Voice over 'phone): 'Hello! We have tried to find your trousers, but it seems the night boy must have had them pressed some other place.'

"'But, my dear girl, I must get to work and I am in a terrible state; my trunk is gone and that is the only pair of pants I left out. What am I to do?' (Desperately): 'Ring up the clerk, dear.' (A smothering murmur of female laughter over the 'phone.) 'Hello, is this the clerk?'

"'Yes.'

"'Well, say, can't you find a pair of trousers anywhere, any kind, in the juxtaposition of your hostelry that might possibly fit me for an hour or so?'

"'I'll see. Hold the wire.' (Pause.) 'There is a porter about your size and you may pull through.'

"'Tell him to come up immediately.'

"Porter arrives with a pair of the loveliest pea green, oil-kneed, longshoreman pants I ever saw—but I was happy to get anything; as a matter of fact I would have worn a suffragette skirt if I thought the police would not lock me up. So I accepted and gave the porter a generous *pourboire*.

"Naturally, under such conditions, it never rains, only pours. No cabs, no cars, so rush—I did. I did not know people were glaring at me as I flew by. My only object was to get to the theater in time—and I did. But as I passed in the stage entrance through the alley (always an alley, mark you) I turned and looked back, and behold! Crowds of people held back by the police.

"I discovered afterward that a bold bank robbery and murder had been committed the night before and my mad rush to get to the theater in time caused suspicion. The damn trousers were to blame, or I might say, the stupid bell-hop."

THE USHER.

EVELYN THAW RETURNS TO STAGE

A London news item has it that Mrs. Harry Thaw, formerly Evelyn Nesbit, has signed a contract to appear in the London Hippodrome revue, Hullo Ragtime, at a reported salary of $3,000 a week, beginning May 31.

She signed the contract aboard the steamship *Olympic* on arriving at Plymouth. Then she proceeded to Paris.

The PUBLICITY MEN

Tarkington Baker has resigned his position as general press representative for William A. Brady to become one of the managers of the Arthur Hopkins enterprises. For the Summer at least, and perhaps permanently, Robert D. Lang will assume the former duties of Mr. Baker.

Miss Nellie Revell, well-known press agent and former newspaper woman, will direct the publicity campaign of the new and improved Palisades Amusement Park this Summer. Already a description of the delights the park will contain on its opening night, May 17, and every night thereafter, has been sent to all the newspaper offices by Miss Revell.

James Sheegreen, formerly press agent for Henry W. Savage, is in Chicago preparing that city for the coming of H. B. Warner in The Ghost Breaker.

Elsie Janis, in addition to playing in The Lady of the Slipper, writing and producing a vaudeville act, and doing a few other things, is the author of a book, "The Love Letters of an Actress," published by D. Appleton and Company. There seems to be very little Miss Janis can't do. What a bully press agent for Elsie Janis she would make!

The publicity offices of Klaw and Erlanger are said to be troubled over the conflicting weather reports from the box-offices of their theaters in Boston. The Tremont Theater treasurer, for example, will invariably report the weather "fair" when the other treasurers describe in their letters of the same day the fearful ravages made on the audience by the previous evening's rainstorm.

The explanation in New York is that the Tremont Street Theater treasurer is an optimist. The explanation is much simpler. Boston weather is not homogeneous. It varies with the locality. On Tremont Street the sun will be shining brightly, while a few blocks away, at the Beach Street elevated station, the rain will be coming down in torrents. Two conflicting reports on the weather can come from Boston and yet both be true.

David E. Sasseen has been chosen the press representative of the citizens' committee, which is busily booming the Spring carnival which opens at Coney Island on Thursday evening of this week.

For picturesque language, commend us to H. D. Price, the affable press agent for The Argyle Case. The simple fact that The Argyle Case is not to close is announced thus: "Through the dull fog of early theatrical closings, the beacon light of Robert Hilliard's success in The Argyle Case, at the Criterion, proclaims six months of prosperity, with more to follow."

And we note that E. W. Dunn's version of the closing of Stop Thief at the Galety Theater was this: Owing to the pressing engagements of the leading players in London, the management regretfully, etc. Imagination certainly is a great quality.

BLANCHE BATES EXPECTS THE STORK

News was received in New York a few days ago that an interesting family event is looked for in the family of Police Commissioner George Creel in Denver. Blanche Bates, the commissioner's wife, expects the visit from a certain bird which nests on chimneys, according to those in her confidence.

After her marriage, about a year ago, Miss Bates was tempted to return to the footlights by Charles Frohman, with whom she signed a contract, and it was announced that she would make her reappearance on the stage in The Witness for the Defense next season, but the anticipated event may change this plan.

MANAGER DISAPPEARS WITH FUNDS

Manager Rose, of the Empress Theater, Muskegon, Mich., absconded last week with the funds of the house, leaving the acts playing there unpaid. The house is booked by the United Booking Office. Everyone in the place, including stage hands, musicians and scrubwomen, were left without salary. The attractions which occupied the boards of the house for week commencing May 9 were instructed to go ahead and play on the common wealth plan by the United office. However, these decided that they would rather take chances on collecting on their contracts.

MR. ERLANGER GETS THANKS

In connection with the testimonial for the flood sufferers recently held at the Auditorium Theater in Chicago, the Chicago Theater Managers' Association adopted unanimously a resolution, at their recent meeting, as follows:

"That the managers are deeply appreciative of, and gratefully express their sincere thanks for the valuable services rendered with such charitable and unselfish spirit by A. L. Erlanger in contributing so largely to the success of the testimonial to the flood sufferers held in the Auditorium Theater, Chicago, April 4, 1913."

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LYMAN O. FISKE, Manager

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ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified Advertisements will be furnished on request.

MISS ROBINSON'S KISSES

A SOCIETY leader of Wilmette—which is in Illinois, we believe—forms the inspiration for what follows.

The aforesaid society leader—a lady, by the way—has all during the past winter had reserved for her in an Evanston playhouse two seats, from which she contemplated with appropriate feelings the moving scenes of the current drama.

Suddenly she had her reservations changed to the last row in the balcony—on April 15, to be exact—on the singular plea that "Miss ROBINSON kisses the hero just as though she likes it, and such action gives the audience too much of a thrill."

We give space to this circumstance in no spirit of levity. The case interests us as a new phenomenon in the weary waste of theatrical commonplaces. If Miss ROBINSON can impart that infectious quality to her kisses that will drive a Wilmette society leader out of the fourth row to the friendly seclusion of the last row in the balcony to hide her blushes, we know exactly the place for her.

Broadway is fairly sighing for Miss ROBINSON. If there is one thing that it will respond to in a spirit of ardent appreciation, it is the electricity of a kiss that will move an audience to exchange its seats. We shan't care if Miss ROBINSON makes people in the gallery change their reservations to the fourth, or even the first, row on the ground floor. The more the merrier. Broadway is used to any old kind of kissing, but it would sit up and take notice if Miss ROBINSON would come to New York and prove that she can give an audience "too much of a thrill." We don't believe it, even on the testimony of the Wilmette society leader.

Bring on Miss ROBINSON, and let her demonstrate that she can raise us out of our seat.

The thrill's the thing!

SALARIES COME DOWN

ONE of our San Francisco exchanges calls attention to an actual and effacing change that has been going on in regard to an alleged conspicuous characteristic of actors and actresses. Our esteemed contemporary insists that there has been a sudden cessation in the ranks of the profession of the desire to discuss salaries in public. No longer is it possible to obtain alluring figures of $1,000, $2,000, and $3,000 a week.

The reason for this is interesting. The Washington statesmen are in the throes of evolving a measure which will impose a Federal tax on all incomes above $4,000 a year. Every actor or performer getting from $1,500 to $2,500 a week—of which we hear so much—will be subject to a tax on an income of from $58,500 to $83,500, on the basis of his earnings for thirty-five weeks.

That is what is reputedly putting a Maxim silencer on actors and disarming the voluble press agent of one of his most cherished publicity weapons. Now, when the high-priced followers of Thespis are approached on the subject, they refer their interviewers to their attorneys or their managers. Some declare they are always in debt; and JOHN DREW, who is credited with an income equal to that of the President of the United States, tells his friends out West: "I haven't any income. If I get back to New York without walking it will be by the good grace of Mr. FROHMAN. We have been lying all these years. Actors are a poorly paid, suffering lot, and are deserving of Government aid."

Yes, salaries will come down.

AN APPEAL TO ACTORS

Editor DRAMATIC MIRROR:

SIR.—I have been wondering how many toilers in the theatrical vineyard ever give a thought to the benefits they might derive by joining the Y. M. C. A. Comparatively few in our profession are enrolled, I believe, and I would like to tell my fellow workers that the daily work-outs in well-equipped gymnasiums will in time make the staid character man feel as blithe and active as the most agile comedian that ever skipped before the footlights. I regard the Y. M. C. A. as a more beneficial institution than any lodge or club to which a man can belong, because he is receiving untold benefit now. He doesn't need to wait until he has reached the moribund state. Membership in any Y. M. C. A. entitles one to all privileges in all cities and towns that boast of a "Y," and it is particularly attractive to the trouper making week stands. Even with "two-a-day" one has the morning to devote to exercise—that is, if one is not too lazy to arise before high noon.

I wish to impress upon my actor friends that the Y. M. C. A. is absolutely non-sectarian. Its slogan is "body, mind and spirit." A clean mind and uplifted spirit are the natural complements of a well-cared-for body. Daily stunts in the gyms need never become monotonous, for there is variety enough to please the most fastidious athlete, and the exercises with the clubs, the pulleys, the handball, the basket-ball, and upon the running track can be topped off with the shower bath and a plunge in the tempered water of the pool, with which nearly all Y. M. C. A. gyms are provided.

The expense is comparatively light and I can assure the trouper, whether he is on the road or in stock, that he will soon anticipate with pleasure his visits to the gym (where he will always be heartily welcomed); that he will bring renewed zeal to his efforts on the stage; that it will serve as a spur to lagging ambition and, above all, develop a broader, kindlier attitude toward his associates and employers. It is a sure cure for peevishness and ornery "temperaments."

I have not embraced the Y. W. C. A. in this letter, because we find few of them on the theatrical trail. There should be more, for the benefit of the woman traveler.

C. NICK STARK.

WATERTOWN, N. Y., April 10.

SPARKS

(From the Chicago Tribune.)

Marcel Prevost, the French playwright, in a lecture has given it as his opinion that women are responsible for most of the empty and brainless plays, or parts of plays, which are seen on the Paris stage.

He had often remarked, he said, when he found himself near ladies at a "first night," that their remarks had generally nothing to do with the piece itself. What he heard were such remarks as "That dress of Brande's is ideal," or "The light spoils that blue pastel," or "O do look at that cloak which Dorziat has . . ." Women were thus responsible for most of the useless feminine roles in modern pieces, and for the number of empty acts in which the scene was laid at a ball or at the seaside, simply to furnish an excuse for a great display of dresses. They were equally responsible for the poor welcome which greeted plays rich in interest but poor in toilettes.

M. Prevost described how he once had the idea of presenting a simple bourgeois piece. At the final rehearsals he discovered that the producer had had the actresses clothed in £50 dresses, with hats and fans on a similar scale. He had them all sent back and made the company wear simple middle class clothing. The result was that the piece ran for exactly twelve nights. It was immediately said that "Prevost's show has no dresses in it," and was consequently ignored.

One of the most curious characteristics of the contemporary stage, in the famous dramatist's opinion, is its conception of age. People nowadays, he says, refuse to grow old, and cited Balzac's "old man" of forty-four and George Sand's aged lover of thirty. He prophesies a change, however, and even reaction. At the end of the twentieth century, he concluded, we shall have another Balzac writing a drama of passionate love, entitled "The Woman of Seventy-Five."

WRIGHT HUNTINGTON'S SIDE

Editor DRAMATIC MIRROR:

SIR.—As a regular reader of THE MIRROR for over twenty years, I cannot say I was particularly gratified on reading your editorial in the issue of April 16. It is only another exemplification of the old adage that it is best to hear both sides of the story before pronouncing judgment.

I quite agree with you that any one who seeks to injure the reputation of another by writing something that is untrue should be dealt with severely. What, may I ask, should be done to a player who is insubordinate and who goes on the stage much the worse for drink, and whose actions, both in the theater and out, not only interfere with the success of his manager, but the bread and butter of his fellow players? I do not propose to try the case in the newspapers, but I can only say that the player in question injured my business over three hundred dollars during the week that he closed, and as the results of his actions my business continued for the balance of the season to fall away below the average.

I have never, in twenty-five years as player and manager, to my knowledge, done an unprofessional act, but when a player is sent to me by an agent and is not responsible and jeopardizes my business interests, I believe it my duty to inform that agent in order that my fellow managers may be protected.

In the same issue of April 16 there was an interesting article regarding the formation of a new association of actors in which Mr. Richard Bennet declares that the purposes of said association are to protect the actors against unscrupulous managers and to drive the derelicts among the profession out of it, and yet, according to your editorial, any one who attempts that will be sued for libel by the derelict in question.

Now allow me to say in conclusion that I have no consumptive sister to support, as Mr. Langford is very fond of reiterating on all occasions, as a bid for sympathy, but I have sixteen people who look to me to keep the season going. He should have thought of that sister when he was jeopardising by his actions the interests of other men's sisters, while a member of my company, all of which I am prepared to prove at the proper time and place.

Trusting you will, in justice, give this article the same prominence you gave Mr. Langford's plaint, I remain

Yours very truly,
WRIGHT HUNTINGTON.

FORT WAYNE, IND., May 3, 1913.

MR. THURSTON EXPLAINS

Editor DRAMATIC MIRROR:

SIR.—I wish to correct a misstatement in THE MIRROR dated April 30, in which it was said that the train effect in The Honeymoon Express at the Winter Garden was the invention of Thurston, the magician. The facts are that there is more credit due to Mr. Langdon McCormick for this effect than myself. It was Mr. McCormick's original idea, and I collaborated with him in the construction and in adding the illusionary touches.

Mr. McCormick and I are now at work on two new effects of entirely different construction which we hope to present in the Fall.

Thanking you for past favors, I am,

Yours very truly,
HOWARD THURSTON.

EDITOR'S LETTER BOX

RICHARD HARDING, Pittsburgh.—Leah Winslow is now playing in stock at North Hampton, Mass.

EDMUND MARLIN, New York.—All routes, as far as known by THE MIRROR, will be found on another page under the head Dates Ahead.

J. K. E., New York.—Florence Reed created the role of Illona in The Typhoon when the Hungarian drama was produced at the Fulton on March 11, 1912, with Walker Whiteside in the leading role. Florence Fisher created the role of Tira.

MARY YONTZ, Columbus.—Jane Grey was graduated from the Stanhope-Wheatcroft Dramatic School in 1907. In the Summer of 1908 she played leading roles with the Belasco Stock of Los Angeles. Late in 1908 and early in 1909 she appeared as leading woman with Leo Ditrichstein's stock company at the Colonial, in Cleveland, and with the Colonial Stock in Columbus. In the Summer of 1909 she was leading woman of the Albee Players, at Providence, R. I. There she was a big favorite with theatergoers, who termed her "our little grey lady." On Aug. 16, 1909, she began a successful engagement with David Belasco's production of Is Marriage a Failure? at Atlantic City, later appearing in New York. Miss Grey was seen as Lulu Wheeler. In 1910 she scored another hit as Flora Dallas in The Concert, with Leo Ditrichstein. This season her playing in the leading role of The Conspiracy, with John Emerson, attracted much favorable comment from the critics.

A SUBSCRIBER.—Pauline Lord created the role of the sister in The Talker and not Ruth Chatterton. Tully Marshall and Lillian Albertson played the leading roles. The Rainbow was produced at the Liberty on March 11, 1912, with these principals: Neil Sumner, Henry Miller; Nicholas Hollins, Robert Gill; James Judson, Effingham Pinto; John Gilmore, Daniel Pennell; Mrs. Ruth Sumner, Edith Barker; Betsy Sumner, Laura Hope Crews; Cynthia Sumner, Ruth Chatterton; Jane Palmer, Hope Latham; Elsie Davis, Ethel Martin. The Rose of Algeria was produced at the Herald Square on Sept. 20, 1909, with this cast: Zoradie, Lillian Herlein; Millicent Madison, Ethel Green; General Pitipons, Eugene Cowles; Barnum Sells, William Gaston; Bailey Ringling, James Diamond; Captain De Lome, Frank Pollock; Mrs. Billings F. Coolings, Anna Wheaton. Babes in Toyland was produced in June, 1903, in Chicago, with these principals: Alan, William Norris; Uncle Barnaby, George Denham; Jane, Mabel Barrison; Tom Tom, Bessie Wynn; Simple Simon, Virginia Foltz; Peter, Edith Browning; Tommy Tucker, Doris Mitchell; Contrary Mary, Amy Ricard; Bo Peep, Nella Webb. Mabel Frenyear was seen in the small role of the Spirit of the Maple.

G. KENNETH MORGAN, Philadelphia.—Clyde Fitch's Captain Jinks of the Horse Marines was produced at the Garrick Theater on Feb. 4, 1901, with the following cast: Captain Robert Jinks, H. Reeves Smith; Charles Lamartine, George W. Howard; Augustus Von Vorkenberg, H. S. Tabor; Professor Beliarti, Edwin Stevens; Mrs. Jinks, Mrs. Thomas Whiffen; Mrs. Stonington, Fanny Addison Pitt; Madame Trentoni, Ethel Barrymore. Augustus Thomas's dramatisation of Richard Harding Davis's Soldiers of Fortune was produced at the Savoy on March 17, 1902, with this cast: General Mendoza, Edwin Brandt; Captain Burke, Ira A. Hards; Mr. Langham, Charles Abbott; Robert Clay, Robert Edeson; Teddy Langham, Thomas W. Ross; Reginald King, Macey Harlam; Alice Langham, Marie Derickson; Captain Stuart, Guy Bates Post; Hope Langham, Gretchen Lyons; President Alvarez, E. W. Morrison; Madame Alvarez, Dorothy Donnelly; General Rojas and Fileo, Byron Ongley; Ensign Macauley, Wallace Eddinger. Eugene Walter's The Wolf was first tried out in Washington on March 30, 1908, with this cast (the same later seen in New York): Jules Beaubien, William Courtenay; Andrew McTavish, Thomas Findlay; Hilda McTavish, Ida Conquest; Ba'tiste Le Grande, Sheridan Block; William McDonald, Walter Hale; George Huntley, Jack Devereaux. George Broadhurst's The Call of the North had the following cast at its New York premiere on Aug. 24, 1908, at the Hudson: Ned Trent, Robert Edeson; Galen Albret, De Witt Jennings; Arthur Rand, Thomas McGrath; Robert Rand, Francis Byrne; Dr. Cockburn, Laurence Eddinger; Sandy MacTavish, Robert Peyton Carter; Achille Picard, Macey Harlam; Rev. Archibald Crane, Grant Mitchell; Virginia Albret, Marjorie Wood; Mrs. Brockton, Olive Oliver; Julie Bagneau, Beatrice Prentice; Wishkobun, Helen Dahl.

Personal

EMERSON.—This week's cover of John Emerson in The Conspiracy, which has just closed a successful season at the Garrick Theater, is from a photograph taken by White, copyrighted by Charles Frohman and released by Mr. Frohman's representative for use by THE MIRROR. The play had a run of 157 performances, an engagement only excelled in the history of the Garrick by Caught in the Rain (227 performances) and Captain Jinks 171 performances. David Harum and Clarice had only 148 performances to their credit.

James Bushnell, Seattle, Wash.
JANE TYRRELL.

HERMAN.—Maurice Herman's many friends in the profession will be glad to learn that he is going into the costume business again, opening a thoroughly equipped establishment at 166 West Forty-eighth Street about June 1. Mr. Herman's qualifications and great experience for many years in supplying costumes to practically every big star and manager is well remembered.

TYRRELL.—Jane Tyrrell, recently returned from the West, is playing a special engagement of two weeks in one of the Brooklyn stock companies. Miss Tyrrell has repeatedly been seen on Broadway, notably as Mrs. Vidal in Raffles with the late Kyrle Bellew. She then played the leading role in The Thief, under Mr. Frohman's management, on tour, and created the part of Mrs. Stracey in Lydia Gilmore, with Margaret Anglin, and a prominent part in Rachel Crother's ill-fated He and She. Miss Tyrrell also played Alice in Bedford's Hope, and was identified with prominent stock companies in Seattle, Peoria, Bridgeport, the Davidson Stock company, Milwaukee, and the American in Spokane. She is an actress of fine expressive powers and a flexible method, and her ability is unquestioned.

LADD.—The picture of Margot Ladd in another part of THE MIRROR represents the first American dancer ever engaged at the Opera Comique, Paris, and her connection with that exclusive theater was effected without recommendation or influence. She was also the only American dancer with Hammerstein in London.

CARTHEW.—Miss Lily Carthew, who wrote the libretto and most of the lyrics of The Foibles of 1913, which was produced by the Professional Woman's Club at the Shubert Theater, Boston, has been in New York recently. She is writing travesties on some of the Broadway successes which she will introduce in act two of her play. It is quite possible that the play will be seen here. Miss Carthew is called Boston's youngest dramatist. She is twenty years old.

FROOME.—John Redhead Froome, Jr., Cincinnati correspondent of THE MIRROR, was in New York City for several days this week. Mr. Froome's experience in his city and vicinity during the recent flood in that section was graphically described in a letter which appeared in THE MIRROR April 9. He is a playwright of local distinction, and his visit to the metropolis was partly for the purpose of arranging with managers for producing one or more of his plays next season. The account of Noah's flood is tame compared with Mr. Froome's story of what he saw the waters do in Ohio.

BACK OF THE CURTAIN

(*Continued from page 5.*)

lace underwear," said Edith Sessions Tupper, paraphrasing, unconsciously, George Tyler's farewell category of what the public wants—"laughs, lace and crime."

Jane Cowl expects to go to Europe the last of June, managers and audiences willing. Aphie James will take her flight in the same direction on Saturday.

Playgoers grow sentimental over Fred De Gresac's musical play, Sweethearts, and tell me that Christie Macdonald is a singing sugar plum in it. The name brushes dust from forgotten cords in the heart. A brushing recalled the fact that Victory Bateman often appeared in a quaint and dainty curtain-raiser of the same title.

Edith Session Tupper went last week to Sing Sing. No, not to stay. The playwright has the distinction of being one Harlemite who has not been caught in the grafting net. She went to interview the warden of the grim institution and secure local color for a new play.

Have you heard the story of the two Bobs? If it were dramatized "Bob" Drouet would be cast as the villain and "Bob" Hilliard as the hero, though Mr. Hilliard is dissatisfied with his part. In fact, he is just now uttering loud lamentations about it.

Mr. Drouet, having been a member of the company in a play that failed, appeared for rehearsal under the same management in a new play. His artistry being leavened by business acumen, Mr. Drouet presented himself at rehearsals with the announcement: "I won't rehearse until I get my salary for last week."

The manager, pulling at hair already long, clapped on his hat, hurried to Mr. Hilliard's hotel and borrowed a sufficient sum.

"There," he said heatedly, placing the amount in Mr. Drouet's hand. "I hope that will do."

"It will," said Mr. Drouet, and walked out.

Julia Dean will join the actorial exodus to Europe if Bought and Paid For stops buying and paying next month.

Yes, indeed, there's an etiquette of the motion pictures. Don't fancy you may settle down for a comfortable chat because you know you won't interrupt the soundless figures on the stage. An amateur moving picture frequenter may fondly fancy he will enjoy this privilege, as I thought when I made my debut at Quo Vadis, until a man behind me roared: "Can't a man see a picture without hearin' talk?"

It pains me to print in these chaste columns so shocking a truth as that which concerns Cathrine Countiss. That presumable model of wifehood is living openly at hotels with her leading man, brazenly defying public opinion. The sharer of her hotel suites is that eight-year-old boy darling, Mac Macomber.

Concerning Cathrine Countiss and her unique preference for children instead of dogs, little Mayo Metho, who played David to her Helena Ritchie, has been writing for the press in Portland, Ore. Wee Mayo shows discernment and more charitableness than we often find behind the scenes in this letter which she herself wrote:

"Of course I like the boy roles, but I would like to play a little girl once in a while. I think my hair is the cause of so many boy parts. You see, if it were long and curly Mr. Bernard would let me play a little girl sometimes; but then he is so good and sweet to me, and oh, so smart, I just hate to complain. You know, Mr. Bernard has so many things to think about, I don't believe he has time to know whether my hair is curly or straight. But, of course, Mr. Baker, who owns the theater, and I have been friends a long time, and Mr. Baker is rich now and has more time to see what we all look like at the theater, so I guess he thinks my own short hair looks much better for boy roles than wearing a wig. That is the reason he wants me to play the boy, I guess, because I nearly always get spanked—on the stage—and if I wore a wig it might fall off and spoil everything."

Arthur Row, as Mrs. Aimee Gouraud sailed for her Summer in Paris, told of that inveterate first-nighter's summing up of Damaged Goods.

"A nice, sweet, domestic, white-haired woman who sat beside Mrs. Gouraud, leaned toward her, covered her hand with her own, and said: 'Isn't it a lovely play?'

"'I admire the play,' rejoined Mrs. Gouraud, with a languid wave of her fan and a shifting of her priceless train; 'and I think it should have been produced. But I don't class it with Way Down East and The Old Homestead.'"

THE MATINEE GIRL.

Broadway Favorites

The role of the mother in Arthur Hopkins's The Poor Little Rich Girl is a difficult role to handle, chiefly because the character is the leading woman's role and because the role affords to the actress who portrays it little opportunity.

Irene Oshier has been warmly received in the above mentioned role. At every performance she wins hearty praise for her splendid and natural portrayal.

IRENE OSHIER.

She handles the part in delightful fashion, never for an instant overplaying it.

Miss Oshier has had experience in the big emotional roles of the modern times. Her Madame X, which she played on tour with marked success, following Dorothy Donnelly, was generally acknowledged to be a strong characterisation. As Annie Jeffries, in The Third Degree, which Miss Oshier filled acceptably, she may be flatteringly compared with several strong emotional actresses.

Miss Oshier was the first leading woman of the first municipal theater in America, which Jessie Bonstelle opened at Northampton, where she was received socially and claimed by the Smith College girls for all their festivities. Several have come to New York to see her in The Poor Little Rich Girl.

Last season Miss Oshier spent in stock in Des Moines, a position she undertook to test her ability in drama and comedy. While there she portrayed everything, from The Blue Mouse to Salvation Nell. One of her best roles is the Zelda Sears part in The Nest Egg, in which she surprised her greatest admirers.

Miss Oshier has appeared on Broadway as leading woman for Nat Goodwin and as Black Malena in The Road to Yesterday.

A woman versatile in tragedy, comedy or farce is not an everyday proposition. Miss Oshier is at home in all and always excellent in everything she portrays.

CHAMBERLAIN BROWN.

AUCTION AT CHICAGO OPERA HOUSE

The Auction would have been an appropriate title of the last play staged at the Chicago Opera House on May 5. The audience was made up entirely of the house management. Players were the auctioneers and buyers.

Everything of any value in the old playhouse was sold, and most of it was carted away before nightfall. Curtains, hangings, railings, orchestra chairs, seats, scenery, calcium, carpets, even the picture frames in the foyer went under the hammer.

It was the first auction of theatrical "furniture" and fixtures ever held in the country, according to the auctioneers, Michael Tauber and Company.

"The Chicago Opera House company realized $7,400 from the sale," said Tauber.

BILLPOSTERS' CONVENTION

The next annual convention of the Illinois State Poster Advertising Association will be held on board the steamer *W. W.*, at Alton, Ill., Tuesday, May 20, 10 o'clock A.M. The convention will be held in the large cabin, where all business will be transacted while the boat is under way.

STUDIO DIRECTION

THE THIRD INTERVIEW IN THE MIRROR'S FAMOUS MOTION PICTURE SERIES

IN ISSUE PUBLISHED MAY 21, 1913

A COMPREHENSIVE TALK WITH
HORACE J. PLIMPTON
MANAGER NEGATIVE PRODUCTION
THOMAS A. EDISON, INC.

Everyone is interested in the Direction of pictures. In the forthcoming interview with Mr. Plimpton, this broad subject is treated from every standpoint, and will add another chapter to The Mirror's original and comprehensive treatment of the development of the picture industry

"THE EVOLUTION OF THE MOTION PICTURE"

OLD PLAY DAYS

No. 1

Ben De Bar, the greatest Falstaff of his time, made Shakespeare famous in old St. Joe, Mo., "before the war," and that means in Missouri the Civil War, for in the opinion of the native of the metropolis of the Blacksnake Hills, there was never but one war.

The coming of The Merry Wives of Windsor to St. Joseph was the culmination of the Thespian Society of that city—town, to be accurate. The Thespians for the most part were men of ability. Later in their lives they became famous in their respective professions. They organized the Thespians for pastime. They had more leisure then than they had afterwards. They were not strollers. One was an exile, Major O'Donahue. He looked so much like the pictures of the Iron Duke that he was frequently called by intimate friends by the title of the English warrior who told the Guards at Waterloo to "up and at 'em." Another genius of the Thespians was Colonel "Mike" Tiernan. He was an Oxford man. He had been a favorite in the Booth family. He had the stage fever more than any of the others. But for the war he would have been a tragedian. He was, like most of the population of St. Joe of that day, intensely "Seceah." The outcome of the conflict made him a recluse. He wrote a play and a novel. Neither became public. An Englishman secured the rights to both and they were lost in the fire that destroyed the Englishman's house in London. It was said by one who read the manuscript, and who was an authority, that the play would have made Tiernan famous. But you never can tell. It might have done that then, for at that time a play succeeded, if it succeeded, because of what it contained and not on the staging. Nevertheless, Tiernan was born for the stage. When he walked the streets people looked at him and admired him, for he had that in his manner which spelled superiority.

Two others of the organization were physicians, Knode and Chambers. They had time to act. When people got the habit later of being sick, these two young Thespians became noted for their success in their profession. Before they quit looking at people's tongues they were famous in the Northwest. They were good actors, besides. Another was Charley Irving, then quite boyish, but with that look of melancholy which young tragedians were supposed to carry around wherever they went. Irving could have played the role of Hamlet without much making up. He had "the cast of thought" which Hamlet is supposed to have had.

The comedian of the Thespians was Jim Churchill. He was a sign painter and the wit of the town. I remember when Jim Churchill held judges and lawyers and others who enjoyed originality on the corners with his drolleries. He wore his hair so that it tumbled down his back. This was no affectation. In some of the plays presented by the Thespians Jim Churchill took a woman's part, and as wigs were not as handy then as they are now, Churchill grew his own locks.

The place where the plays were produced was Smith's Hall, on Edmond Street, between Third and Fourth streets. Its owner later became mayor of the city and was a picturesque figure whenever the local military companies turned out. The hall had a platform which was rigged up with stage accessories. One set of scenes was used for everything played. All seats were alike and all brought the same price. There was no box-office. A big store box in the outer hall was surmounted on the night of the play with an inverted silk hat. Admissions were pitched into the hat, and those who entered took seats to suit them. Of course, there were no ushers. The contents of the hat usually paid for the candles that lighted the hall, and for such costumes as were necessary.

The first play presented was The Drunkard. It was followed by The Wife, The Loan of a Lover, and The Spectre Bridegroom. The Thespians then reached out for something more legitimate, and presented The Lady of Lyons. That brought out the first ultra-fashionable audience of the old town. For this production Jim Churchill got up some appropriate scenery. Major O'Donahue was the Claude Melnotte of that cast, and the scenic artist, Jim Churchill, made up for Pauline. He played the part better than he dressed it. That was the critic's opinion.

The play was repeated with success. That is to say, it pleased. The town was as proud of it as were the players. St. Joseph having tasted the legitimate, it demanded Shakespeare. There was but one theater in the West then that had brought out Shakespearean plays—Ben De Bar's in St. Louis. A deputation of citizens of St. Joseph went to St. Louis by steamboat, for this was before "steam cars," and asked Mr. De Bar what he would "take to try Shakespeare on St. Joseph." The committee wanted the De Bar scenery and the De Bar company. Old Ben was probably a trifle skittish about springing Shakespeare the first night. He suggested a few others in order to accustom the people to his actors. The bargain was signed. Soon after the De Bar company, with scenery, shipped from St. Louis on the best packet for St. Joseph. In that company were Mrs. Bowers, Melissa Breslau, Mollie Williams, and Millie Mills. An old St. Joe-ite tells me that Frank Frayne was also a member of the company. If so, he must have been a youngster.

The company opened in Kotzebue's Stranger. Then The Robbers. By request of citizens, Ticket of Leave Man, and in this Jim Churchill was Hawkshaw. And this also was by request of citizens. After this little season was over the citizens informed Mr. De Bar that he would be safe in putting on a Shakespearean piece, and the committee suggested Merry Wives of Windsor. It was played some time in 1866. It was the first Shakespearean play seen in the fine old town or in the Northwest. It had an audience that made the company wonder. There never was a time when St. Joe could not turn out the best dressed audience in that country. It was "rainbow-scarfed and diamond-crowned" the night it first saw its Shakespearean play.

The committee having announced to Manager De Bar their appreciation of the way in which he had presented Merry Wives of Windsor, requested that he give the town's favorite, The Lady of Lyons. Old Ben obliged, but this time a "real lady" played Pauline, and Jim Churchill took a minor part. The *Cycle*, the only paper in the town then, had a column of "write-up," in which the Thespians who were in the cast got most of the praise, the De Bar players being in the "also" class.

Out of this organization in St. Joseph, and after the De Bar season at Union Hill was The Country Boy. Mr. Latscha, Mrs. Stuart Robson, Frank McCormack, and Doan Borup gave excellent performances. The women are weak and amateurish. This week, in The City, Doan Borup is giving the best performnace.

Mabel Brownell, Clifford Storch, Mabelle Estelle, and Arthur Jarrett were seen in Newark in Sapho last week. This week, The Great Divide.

John Craig presented The Fourth Estate at the Castle Square, Boston, last week. This week, A Comedy of Errors.

Carey Hastings doubled the roles of Lucille Purcelle and Mrs. Dennett in Girls, at the Broadway, Bayonne, last week, and by a very careful make-up her best friends didn't recognize her. Miss Hastings is without a peer in her special line of work. Irene Timmons is playing a special engagement and her many New York admirers are frequent visitors. This week, The Talker.

Beth Franklyn, the popular leading woman at the St. James, in Boston, last Winter, is temporarily in Grand Rapids, where her popularity excels all former players in the famous stock city. Miss Franklyn is a woman with unusual talent.

John Cumberland is in Columbus to play two weeks at the Southern Theater, and then move to Olentangy Park for the Summer. During the Summer Mr. Cumberland will produce another of his successful plays. He recently made a success with Douglas Fairbanks.

The Morison Tabloid Stock at Boston closed on Saturday with Rose Morison, Hubert Pierce, George Wellington, and Roland Morgan.

The Typhoon and The Grain of Dust were the closing bills of the Morison Stock in Lynn. Harry Ingram as Tokeramo, James B. Barrett, Genevieve Blinn, Edna Oliver, Daniel Grant, James J. Hayden, and James Burrows played the leads.

Edward Vroom is forming a high-class stock for Boston next season. Productions of Cyrano de Bergerac, The Luck of MacGregor, Hamlet, The Taming of the Shrew, and The Fortunes of Ronsa.

Mathilde Deshon made a personal success as Mrs. Faraday in Green Stockings at the Broadway, Springfield. Philip Quin as Billy Steele also deserves special mention.

ADDITIONAL STOCK NOTES

Virginia Milliman, leading woman with Hathaway's, Brockton, Mass., will close her engagement on May 17.

Thomas Coffin Cooke is now director for the Harry Davis Stock, in Pittsburgh, and never in the history of this famous organization have such excellent all-around performances been given. Mr. Cooke is Wagenhal and Kemper's director and, as producer and actor, is a valuable man. Eva Taylor opened in The Return of Eve last week and Charles Gunn is giving her excellent support.

Manager Poli has established a new leading woman at his Springfield house in the person of Clare Weldon, who has just closed a brilliant season with Richard Buhler and Martine Sabine at Toledo, making her second season in that city. Miss Weldon opens with the Poli company in The Country Boy, to be followed by The Brute. Miss Weldon gained her dramatic experience in the old Fifth Avenue Theater Stock company, under the management of F. F. Proctor, when Charles Richman and Amelia Bingham were among the celebrated members.

Old Heidelberg is being revived at the Morosco, Los Angeles. William Desmond, who has been absent from Los Angeles four years, plays Prince Karl, Florence Reed plays Kathie, and Charles Ruggles appears to advantage. Byron Ongley's new play, The Path of Glory, follows.

Elsie Scott scored a distinct success as The Women, in Toledo. In Get-Rich-Quick Wallingford she again showed ability.

THEATER INCORPORATIONS

Including the Fritzi Scheff Opera Company, of New York

The following theatrical and moving picture concerns were incorporated with the Secretary of State the past week:

Pilot Holding Corporation, Yonkers, N. Y. To make and deal in moving picture films. Capital, $500,000. Directors, Peter A. Lee, 116 Broadway; Earnest B. McDuffie, Hotel Ansonia, New York city.

Photo Theaters Company, Brooklyn, N. Y. To conduct theaters for theatrical, vaudeville, and moving picture purposes. Capital, $250,000. Directors, E. Soffer, Ella L. Steinhardt, Robert L. Noah, 30 Church Street, New York city; H. G. Koech, White Plains, N. Y.

Fritzi Scheff Opera Company, of New York city. To arrange for the production of operas, musical compositions, and theatrical plays. Capital, $10,000. Directors, Abraham Pipp, Samuel W. Tannenbaum, Hyman Greenberg, 165 Broadway, New York.

GEORGE ALISON RE-ENGAGED

Since the page devoted to stock company news went to press, announcing the retirement of George Alison from the Crescent, Brooklyn, it developed on Monday that in response to the widespread clamor among the patrons of the playhouse for the retention of this popular leading man, the Keith management has secured his signature to a contract renewing the engagement of himself and wife for next season.

RECENT DEATHS

MRS. LESLIE PALMER HUMPHREY, wife of H. R. Humphrey, died at a sanitarium in Brooklyn, May 3.

THOMAS CARTER, a comedian, died May 3 at his home, 353 East Thirty-third Street, this city, at the age of 58 years.

HENRY A. BROWN, age 76, died at the home of his son, Wm. H. Brown, of the Kinemacolor Co., Los Angeles, Cal., May 4, 1913.

MRS. WILSON, a writer of stories, known by the pen name of Alice Maud Meadows, was found drowned in a brook in Surrey, near London, on May 5.

MRS. MATHILDA AUMBACH, widow of Adolph Aumbach, a German opera singer, died May 4 at her home, 243 West Ninety-eighth Street, this city, at the age of 75 years.

EDGAR CORY PETTIT 66 years old, formerly a letter carrier in Syracuse, N. Y., and father of Edna May, the actress, died May 6 at his home, 204 West Eighty-sixth Street, this city.

JACOB JOHNSON, stage manager of the Lyceum Theater in Washington, D. C., died at the George Washington University Hospital, on May 7, of cancer, at the age of 55.

MRS. D'OYLE CARTE, whose name is inseparable from Gilbert and Sullivan operas, died May 6, in London. Besides owning the Savoy Theater, she had large interest in the Savoy Hotel. She visited America many times in connection with opera productions.

CLINTON MAYNARD, twenty years ago a well-known minstrel tenor, and of late years with Florence Roberts, Sarah Truex, The Blue Mouse, and other dramatic productions, died March 17, at El Paso, Tex., of tuberculosis. Mr. Maynard, who had been in bad health for several years, had spent the last three Winters in Texas. He was forty-seven years of age.

MRS. MARY AGNES BUCKLEY, mother of Joseph J. Buckley, former manager for Otis Skinner and Madame Modjeska, died April 30 at Brockton, Mass. Another son is Frank M. Buckley, at one time treasurer of the Boston Theater, and later advance man for several theatrical attractions. Mrs. Buckley had lived in Brockton for sixty-two years.

JOHN A. HOGAN, one of the few remaining ones of the old-time black-face, so-called "sand-shoe" dancers, died at his home, 58 West Sixtieth Street, this city, May 9, at the age of 69, of heart failure, after a three weeks' illness. He has been a member of almost every minstrel company from Shirley's to Haverly's. For some years past he has been conducting a dancing school here. He leaves a widow.

MRS. BEN GRAHAM, known to theatergoers for nearly a generation as Fanny McIntyre, died suddenly, on May 2, from an attack of acute gastritis, at her home, No. 1338 Chisholm Street, the Bronx. Mrs. Graham had played leading parts in theatrical productions all over the country, and was especially well known in Philadelphia, where she headed the stock company at the Forepaugh Theater for several years.

ALICE LEIGH, creator of Mrs. O'Brien in The Chorus Lady, died at the home of her sister, Mrs. H. H. Dudley, 7 Linden Street, South Boston, Mass., May 1. Miss Leigh was a noted humanitarian, and was extremely popular both in and out of the profession. She will long be remembered for her excellent work of many seasons with William Gillette, Julia Marlowe, and the late Richard Mansfield.

A BOON TO ACTORS

A Little-Known "Clothing Bureau" Supplies Long-Felt Want

How many actresses, after a long period of idleness, when they at last secured an engagement—in stock, let us say—have been at their wits' ends to know how they were going to provide themselves with the tea gowns or evening dresses necessary for the play? And how many actors, when, in straitened circumstances, they have had an important engagement with a manager, have despaired of securing the place because they could not make a "prosperous" appearance? The number is discouragingly large.

Is it not true that when a person is out of work he is most anxious to make a correct impression, and generally at the precise moment is in a position the least favorable for doing so? There must be thousands of actors and actresses in New York who feel keenly the disadvantages of a lack of clothes.

But such people need no longer despair absolutely. There is at 138 East Twenty-second Street, in this city, a "Clothing Bureau" that has a professional department devoted entirely to the needs of actresses and actors in exactly this or a similarly embarrassing position. On the first Friday of each month the bureau is set aside wholly for their use, and a sympathetic lady, with an intimate knowledge of the members of the profession—both men and women—and their needs, is in charge of the bureau for the day in order to help and advise them. Almost any kind of dress suit, hat or coat can be procured there; if not immediately, at least within a reasonable length of time. The sole object of the bureau is to perform a kindness to those immediately in need of it. A nominal price is put on the handsome donated garments, so that the work of the bureau may in no sense be looked upon as a charity. Prices are always arranged to meet conditions, and in very urgent cases special appointments are made for days other than the first Friday of the month. As all transactions are considered confidential, no purchaser need feel the slightest embarrassment. In fact, the bureau has succeeded in making itself indispensable to many who now confer instead of receiving benefit.

A letter of introduction is desired, but not absolutely necessary. The prospective purchaser can write and ask for an interview with the head of the professional department. The bureau is aware that proper dressing of the "parts" often means to the struggling player advancement and better salary, for the work always suffers when the artist is harassed about wardrobe. We take pleasure in acquainting the members of the profession, temporarily embarrassed, of this most admirable bureau, and think it not amiss to hint to the fortunate members that spare clothing or garments which may have served their specific usefulness will be put to the most worthy use if sent to this address.

There is no money making connected with the bureau. The charges are kept down and the small profits are divided among charities for children.

DR. COOK IN VAUDEVILLE

Audiences Decide Between Him and Peary—Injunction Doesn't Worry Him

Dr. Frederick A. Cook, Arctic explorer, was featured at the Wilson Avenue Theater, Chicago, last week. His account of experiences and pictures was followed with tense interest. It was left to the audience, at the conclusion nightly to decide between the doctor and Captain Peary as to the real pathfinder.

Dr. Cook became the subject of a legal contention brought on by the Chautauqua Managers' Association, which claims to have a contract for his services, and seeking an injunction to restrain him from appearing in vaudeville theaters.

According to the bill filed Dr. Cook has signed a contract with the Alkahest Lyceum Bureau, of Atlanta, Ga. Judge Tuthill, sitting in the Circuit Court of Cook County, issued a temporary injunction against Dr. Cook. Despite all his troubles Dr. Cook continues to appear at the Wilson Avenue, where he is a drawing card.

WINS SUIT FOR SALARY

Evelyn Carrington Gets Judgment Against Arthur Hammerstein

In the suit of Evelyn Carter Carrington against Arthur Hammerstein for discharge without the usual two weeks' notice, the Appellate Term of the Supreme Court of New York on May 9 affirmed an award of $166.66 and costs from a trial of the case by Judge Young, of the Municipal Court.

Miss Carrington, who was engaged to play the part of Madame Van Dare in The Firefly based her suit on the charge of violation of contract, under the terms of which she was to receive $100 a week for her role. She admitted that she had been paid $50 in advance on her salary and got judgment of $166.66.

Mr. Hammerstein's defense in the case was that the actress was too beautiful for the part, which was that of an old lady and couldn't make up so as to conceal her loveliness, which, he said, stuck out through her make-up and she attracted attention from the other characters when she is supposed to only have a minor part.

The important point reached at in this decision is the accentuation of the two weeks' notice clause, and the defendant is condemned to pay in full, though the plaintiff appeared at but one performance.

DILLINGHAM MARRIED

Manager Surprises Friends with Wireless Message from Aboard Ship

The surprise of the past week was the news of the marriage of Charles B. Dillingham, the information of which was conveyed by wireless from the *Kronprinz Wilhelm* to the Globe Theater, New York city, to the effect that the theatrical manager had married Eileen Kearney, a young actress, at Purchase, N. Y., on Monday, May 5.

Of course, the bride was with her husband on board ship and the newly married pair intend to put in the Summer honeymooning through Europe.

Mrs. Dillingham is a comparatively new arrival upon the stage. She is a California girl and was first seen in New York in The Queen of the Moulin Rouge, at the Circle Theater. Later on she quit musical comedy and toured with Nazimova.

Mr. Dillingham, growing tired of school at the age of eighteen, ran away to herd cattle in Wyoming. From ranching he went to reporting. After a brief career as a newspaper reporter in Chicago he came to New York, and here became dramatic critic for the *Evening Sun*. Charles Frohman engaged him as advance agent, and, having learned the theatrical business, he launched into the producing game for himself. Among the stars he managed were Julia Marlowe, Leslie Carter, Robert Lorraine, and Kyrle Bellew. His more recent activities have been chiefly in the line of musical comedies, prominent among which is The Lady of the Slipper, with Montgomery and Stone and Elsie Janis as stars.

This is Mr. Dillingham's second matrimonial venture. His first wife was the late Jennie Yeamans. He is forty-five years of age. Mrs. Dillingham is seventeen years his junior.

NO "NEXT RELIGION"

Zangwill's Play Not to Have Special Performance This Season

Owing to the indisposition of several of the players selected by the Liebler Company, there will be no special performance of Israel Zangwill's play, the Next Religion, this season. The single performance this year was to have been in the nature of a benefit for the Sisterhood of Social Workers. George C. Tyler, of the Liebler Company, has promised the ladies of this organization that they shall have the benefit next season, when the Zangwill play is put on for a run.

HAMMERSTEIN WINS LONDON SUIT

In the suit for a balance of $2,595 against the Keith Brown Company, in London, Justice Bray rendered judgment in favor of Oscar Hammerstein. Defendants pleaded that Mr. Hammerstein had failed to perform the terms of the contract, under which they guaranteed the sale of $11,250 worth of tickets during April and July, 1913, under which he was to perform twenty-eight operas.

The justice held that there was no such contract and that Mr. Hammerstein's attitude was, "I will not promise anything. You must trust me and my discretion."

"ARIZONA" AT MIDNIGHT

Arizona was given a midnight performance at the Lyric Theater, for the delectation of that heterogeneous aggregation, Buffalo Bill's Wild West and Pawnee Bill's Wild East companies, the performers at the Hippodrome and many well-known stage people, on the night of May 8. There was a capacity audience, of course.

MORE PLAYS CLOSE

Ten Theaters Become Dark Within Eight Days

Last Saturday night saw the final curtain fall on five New York plays. They were: Are You a Crook? at the new Longacre Theater; The Ghost-Breaker, at the Lyceum; Widow by Proxy, at G. M. Cohan's Theater; The Geisha, at Weber and Fields's, and Her First Divorce, at the Comedy. Of these five plays three had successful runs—The Ghost-Breaker, Widow by Proxy, and The Geisha.

Next Saturday five more theaters will close for the season. The plays to be taken off include The Poor Little Rich Girl, at the Hudson; The Lady of the Slipper, at the Globe; Divorcons, at the Playhouse, and the spectacle Under Many Flags, at the Hippodrome. All of these attractions have been successes. The Hippodrome has been open practically all the season. The Lady of the Slipper closes an engagement of thirty-two weeks, with the average box-office income of $18,000 a week—approximately $600,000 for the year. The Poor Little Rich Girl, one of the notable artistic successes of the year, closes a long engagement of steadily growing business. Divorcons, with Grace George, was originally announced for a single fortnight, but the engagement proved so popular that it was extended three times at the Playhouse. At the last moment it was announced The Whip would also close its long engagement at the Manhattan Opera House.

Only Weber and Fields's Music Hall, of the nine theaters which have thus become dark, will reopen before Fall. On June 1 Lew Fields's Summer production, All Aboard, will have its first production there.

Gerald G riffin has just concluded forty-two weeks in the English music halls, twenty-four of which were played in London. Mr. Griffin's success in Other People's Money was remarkable all over the British Isles. Critics said he was the best sketch actor America had sent to Great Britain. He arrived in New York last Monday.

PROMISES TO MAKE GOOD

J. J. Collins, Well-Known Vaudeville Man, Declines to File Petition in Bankruptcy

A letter received by Will J. Cooke, business representative of the W. R. A. U., from John J. Collins, who in association with Joe Sullivan was shipwrecked after one week's reign at the Park Theater, this city, holds out hope to the performers who are out their salaries for that week. If Collins means what he writes the disappointed people may see the color of his coin some day. The letter reads as if the writer were quite sincere and meant what he wrote.

Mr. Collins is quite "cut up" over the strictures upon him because of his connection with the fiasco at the Park. He writes that his entire capital, the savings of a life-time, was invested in the venture; that he was advised by his attorney to file a petition in bankruptcy in order to evade his debts, but that his answer was that he meant to pay every dollar he owed, if only given time to do so. To emphasize his honesty of intentions, he refers to his reputation for fair dealing and integrity during the past.

PHIL STAATS DROPS DEAD

BALTIMORE, May 11 (*Special*).—Phil Staats, a vaudeville performer, especially noted for his enormous size, dropped dead from apoplexy here to-day. His home was New York city.

BRADY AND ASKIN COMBINE

New York Manager to Take Over Productions of Chicago House for Eastern Territory

CHICAGO, May 10 (*Special*).—William A. Brady and Harry Askin have entered into an arrangement by which the former will take over the rights in all the La Salle Opera House productions for the territory east of Detroit and Cincinnati, including New York city. The first play to be staged will be the musical comedy version of the late Charles H. Hoyt's A Texas Steer, written by Henry Blossom, with music by Ben M. Jerome. The new piece will be staged on the same night in Chicago and New York city, Mr. Brady to use his Forty-eighth Street Theater there. He expresses himself as having been for a long time of the belief that there is a field in New York city for musical comedy of the La Salle school; that is, plays with music that may be given in an intimate auditorium. The Forty-eighth Street Theater is a playhouse of about the same seating capacity as the La Salle. The latter house, it is expected, will be ready for reopening about mid-August.

DIED AWAITING FAMILY

Actor Kirk Waits and Watches in Vain, Then Turns on Gas

DENVER, COLO., May 5 (*Special*).—John J. Kirk, a vaudeville performer, in Denver to regain his health, had for two weeks gazed longingly from the window in his home, 4161 Stuart Street—watching for the coming of his wife and child, whom he had not seen since he came West. But his vigil went unrewarded. So, one night recently, Kirk, clutching in his hand the pictures of those whom he had watched for, opened the gas valves in his little room and died.

"My wife and the kid are coming to-day. She wrote they would be coming soon," Kirk had been telling the neighbors each day for two weeks, and his face would light up with joy. Then he would go to the window in the front room, waiting, watching. Each day it was the same. The neighbors felt sorry for him. A sufferer from tuberculosis, his only source of happiness was his wife and son.

"She's the dearest little woman in the world," he confided. "And the kid sure is a trick. He's just nine and he's a peach."

Neighbors found his body three days ago, on the floor in the kitchen.

MRS. CARTER IN VAUDEVILLE

Contract with John Cort Terminated and Actress Will Have Twenty Weeks Eastern Time

It is widely understood that the contract under the terms of which Mrs. Leslie Carter has been appearing under the management of John Cort for the past three years terminated last week and that it will not be renewed. The announcement is made that Mrs. Carter will be seen in vaudeville next season and that a route of twenty weeks in the Eastern States has been laid out for her. In the meantime she will play a week's special engagement at the Prospect Theater, in the Bronx, at the head of her own company.

STUDENTS PLAY SHAKESPEARE

The Taming of the Shrew was presented by the Amherst Dramatic Association at the McAlpin Hotel on the night of May 9. Robert W. Hamilton, graduated from Amherst in 1900, was the coach, and also arranged a programme of Elizabethan music for the occasion. Mr. Hamilton was formerly a member of THE MIRROR staff.

J. C. WILLIAMS LANDS, ILL.

J. C. Williams, the Australian theatrical magnate, arrived in San Francisco on the steamship Ventura last week. He was very ill during the voyage, and while at Honolulu it was feared he would have to be put ashore for treatment. He is suffering from a complication of Bright's disease, heart trouble, and general lassitude.

PENN THEATER'S NEW MANAGER

The management of the Penn Avenue Theater, in Pittsburgh, Pa., passed into the hands of Walter H. Buhl, a well-known young theatrical man, on May 5. Mr. Buhl succeeds F. B. Stafford, who had administered the affairs of the house since it was surrendered by Thomas Kenyon to the present promoter.

POPULAR PLAY RELEASED

Hawthorne of the U. S. A., just released for stock through Sanger and Jordan, is meeting with remarkable demand. The play seems destined to be one of the most popular plays of the Summer season in stock.

CHARLES FROHMAN DENIES ILLNESS

Alf. Hayman, general manager of Charles Frohman's enterprises, who is in London, gives out the statement that Mr. Frohman directed him to deny the cabled reports of his illness. Mr. Frohman says that he is in the best of health.

FROM PULPIT TO THEATER

A Philadelphia divine, the Rev. Henry W. Lambert, pastor of the Thirty-fourth Street Baptist Church, has resigned his pulpit and will direct the production of his first play, entitled For Love of Her, in this city, next Fall.

UP TO DATE NEWS OF THE STOCK COMPANIES

NEW YORK STOCKS

Albert Latscha is appearing this week at the Harlem Opera House in The Country Boy, repeating his triumph of last week in Union Hill. Mr. Latscha is seen at his best in the role and gives a performance of merit. Lowell Sherman as Merkle could not be improved upon. His Sherlock Holmes of last week was handled perfectly and his perception of the part showed careful study. Roy Gordon is one of the most popular members of the company, because of his excellent work, and Marta Oatman gives the best feminine performances weekly. The women at the Harlem are considerably weak. Next week, Marta Oatman as Madame X, with Lowell Sherman as Raymond. Cecil Spooner's production of A Butterfly on the Wheel, at her new Bronx Theater, gave this clever leading woman opportunities of which she made the most. The courtroom scene was especially well acted. Rowden Hall gave her support.

The Payton Stock open at the Park on Monday in A Butterfly on the Wheel, with Claude Payton, Edna Archer Crawford, Edna Earle Andrews, Albert O. Warburg, and the Payton favorites.

The production of Get-Rich-Quick Wallingford at the Academy of Music last week showed Marie Curtis, the popular second woman, in a new role from her usual line of work. Miss Curtis is entitled to special mention. Priscilla Knowles took every advantage the part of Fanny afforded her. Miss Knowles is rightly named New York's favorite and representative stock leading woman. Theodore Friebus is doing his usual good work, and those artists, Julian Noa, James J. Ryan, and Glenn Anders, were seen to advantage.

BROOKLYN STOCKS

The Gothams are playing The Girl in the Taxi the closing week of the season. Howard Schoppe has been especially engaged and gives a very remarkable performance. Caroline Locke and Kate Woods Fiske, who with Mae Desmond, James Kyrie McCurdy and Frank Fielder have been the favorites of the season, were given warm receptions. All are artists with unusual talent. The season has been the most successful in the history of the Gotham, and a word of praise is due Mrs. Pauline Boyle for her wise and careful management.

Mabel Montgomery, George Alison, and the Crescent Stock devoted last week to a production of A Man's Friends. This week, The Deep Purple.

The Payton Stock, with Minna Phillips and Wayne Arey, didn't open the Lee Avenue on Monday last. The audience were seated and the actors made up, when the Fire Commissioner closed up the house. No performance of The Liars was given.

Alias Jimmy Valentine added new laurels to the record of the Greenpoint.

SUMMER STOCKS

The Summer stocks are now in full sway, and from the roster of most of the companies it is a pity the managers will not select artists of reputation and experience in preference to beginners and unknown names who work for a little less money. There is many a good stock actor idle, and in Union Hill, Newark and New York the experienced actor is greatly needed. Lowell Sherman, Marie Curtis, Mabel Montgomery, and Albert Latscha are giving the best and most finished performances in the metropolis. Others should follow their example.

PHILADELPHIA ORPHEUM

One of New York's most popular juveniles, George Le Guere, opens on Monday at the Orpheum, Philadelphia, in The Country Boy. He has been secured for a special season of ten weeks as a featured player. Charlotte Ives will be his leading woman. A Butterfly on the Wheel is this week's bill, with Charlotte Ives, William Ingersoll, Wilmer Walter, Edward Everett Horton, Ricca Scott, and Virginia Howell.

MAUDE LEONE TO VANCOUVER

Maude Leone, Laurence and Sandusky have secured a ten years' lease on the big Empress Theater in Vancouver, B. C. They will move their company from the Avenue to this house on July 14. Maude Leone, co-star with Del Laurence, has completely captured the town, and already they are naming perfumes, hats and shoes after her. In June Miss Leone is to be made an honorary member of the "Eastern Star."

RUSK-BISBEE COMPANY IN AUBURN

The Rusk-Bisbee new stock company gave its initial performance in Auburn, N. Y., on April 28, in Alias Jimmy Valentine, before a crowded house.

The company, a very competent one, gave complete satisfaction, and the ten weeks' season for which they are booked promises to be an unusually successful one.

REGRET ALISON'S LEAVING

The announcement that George Alison has severed his connection with the Crescent Stock company in Brooklyn is causing extreme regret among the patrons of that popular house. The Brooklyn papers are printing letters from patrons of the theater deploring the retirement of the popular leading man, of which the following is a fair sample:

"I trust that you will afford me a small space in which to voice the regret of the public in general upon learning of Mr. and Mrs. Alison's intention to appear no more before the people who loved them so well. Beyond all doubt, they were unsurpassed by any other stock players who have appeared in Brooklyn houses, and I fear that their leaving Brooklyn will quell the enthusiasm of Crescent-goers to a very great extent indeed."

ELIZABETH RATHBURN'S FAREWELL

On Saturday last Elizabeth Rathburn made her final appearance at the Gayety, Hoboken. Miss Rathburn will be greatly missed, for she was the most popular member of the stock, and her performances, no matter how small the role, gave to the Players who supported her the action the hours after the tickets were placed on sale, and the advance sale tremendous. Mr. Kellard was seen to excellent advantage and should be highly praised for his earnest and sincere performance. Rebecca Ridgely, Florence Edney, Beatrice Prentice, Isabel West, Elizabeth Dunne, Charles Trowbridge, J. K. Hutchinson, Harry Redding, William Morran, Dall MacBoyle, Drew A. Morton, and especially Baker Moore deserve comment for exrellent work. Norma Winslow joins the company May 19 in The Squaw Man, and early productions will be The American Widow, Forty-five Minutes from Broadway, and The Country Boy.

Otto Sarony Co., Brooklyn, N. Y.

MABEL MONTGOMERY.

The Crescent Stock at Brooklyn was fortunate in securing such a talented artist as Mabel Montgomery this season, a woman credited with stock experience in all the large cities, a quick study and an actress who dresses her roles in a painstaking manner.

Miss Montgomery was born and brought up in Brooklyn, where she is loved by her many friends, who from week to week see her portray various parts of which she is more than capable. For many seasons she has starred on tour in Zaza, Iris, and Madame X; has been associated as leading woman in the Hoyt farces on Broadway, and last season spent a year with John Craig at the Castle Square Theater,, where, with Mary Young, Eleanor Gordon, and Marie Curtis, Miss Montgomery developed into a true Boston favorite. She has headed stocks in Bridgeport and Scranton with success, and will this Summer be leading woman at B. F. Keith's Bushwick Theater in Brooklyn.

STRONG STOCK COMPANY

The name of the Orpheum Theater in Salt Lake will be changed to the Utah and on May 18 a representative Summer stock company will occupy the house, including Brandon Tynan, Ada Dwyer, Florence Stone, J. Frank Burke, Regina Connelly, Richard Vivian, Fanchon Everhardt, and William H. Boyd. The company will open in The Passing of the Third Floor Back.

BUFFALO NOTES

The honors of the week belong to Blanche Yurka and Lola Fisher, at the Majestic. The Squaw Man was the bill and these clever leading women made their roles stand out prominently. They are bound to become Buffalo's biggest favorites. St. Elmo this week.

Fred Eric opened as leading man at the Teck in The Concert. Mr. Eric replaced Julius McVickar. Norah Lamison was seen in an unusual role which showed her versatility. Edna Baker and Dallas Anderson were capable of their roles, and Walter Scott, late of The Yellow Jacket, is a valuable addition. This week, Get-Rich-Quick Wallingford, with Fred Eric.

At the Star the Bonstelle Stock were seen in The Runaway. Mabel Carruthers and Carey Livingston gave the best performances. Hugh Dillman, Olive Harper Thorne and other Buffalo favorites are greatly missed.

KING-LYNCH CLOSE

The King-Lynch Players, of Manchester, N. H., close their long and successful season a week from Saturday in The Crisis. Zaza is the present bill and The Girl in the Taxi follows. Rose King, Edward Dale Lynch, Harry Wayne Lindsay and the favorites will return next season.

plays required. The company are now going to put on short cast bills. Beverin De Deyn and Juanita Owen are doing the best work, especially Miss Owen, an actress of remarkable talent and Broadway experience.

GLEASON'S THREE STOCKS

T. C. Gleason will open a stock at Chicago May 25 at the Crown, a week later at the Imperial, and two weeks later at the Victoria. Edith Lyle, who retires this week from William J. Kelly's company in Salt Lake City, will head one of the stocks, and Rodney Ranous and Marie Nelson the other two. Thomas W. Ross has been offered an engagement and Frank Sheridan has been approached, as well as Janet Beecher. The Unwritten Law will open the Crown and The Man Higher Up the Victoria. The Blindness of Virtue will also be an early bill.

"CIRCUS GIRL" OPENS

The Payton Musical Stock opened at Newark, Monday night, a Summer season. The Circus Girl was a poor selection for the opening bill, but the company made the most of their roles, especially Stella Tracey, the young prima donna, who is singing better than ever and dances with unusual grace. Ward De Wolfe and Mabelle Estelle worked well and deserve mention. Henrietta Lee dressed her part well and is bound to become a favorite, while Harrison Garrett, Lotta Gale, and Lawrence Knapp were creditable.

RALPH KELLARD OPENS

Ralph Kellard opened his stock season on Monday last with Lord and Lady Algy. The theater was sold out for the opening two

JUSTINA WAYNE AT ALCAZAR

Justina Wayne will replace Madelaine Louis as leading woman at the Alcazar Theater, San Francisco, during the remainder of Mr. Charles Waldron's engagement, opening as Minnie in A Tale of Two Cities, to be followed by Claudia in The Prince Chap, a part she played for a year in America with Mr. Cyril Scott, and for which she was especially engaged for the Australian tour four years ago.

STOCK NOTES

For the second week with May Buckley and Jack Halliday, at Cleveland, Reginald Barlow was seen as Blackie Daw in Get-Rich-Quick Wallingford. A marked contrast is his role in The Gamblers. Mr. Barlow as Blackie brought art into the comedy of the role with his usual skill. Aside from the fact that Mr. Barlow is the highest salaried character leading man in stock and productions, he is deserving of the highest praise for conscientious work. Jack Halliday, May Buckley, and Jeffrey Lewis are doing excellent work. A Butterfly on the Wheel this week.

Godfrey Matthews as The Talker, at Youngstown, O., gave this very excellent leading man the best opportunities he has had for real acting since he opened. He did his finest work, and his superb acting at the conclusion of the second act brought him applause that lasted several minutes. Mr. Matthews is able to give comedy, pathos and emotion to all his characters with equal skill.

At the Burbank, Los Angeles, Get-Rich-Quick Wallingford is having a run, by the Morosco Stock. Frances Ring is seen in her original role and Forrest Stanley as Wallingford. Morgan Wallace is the Blackie Daw.

At last Albert L. Hickey was given a real opportunity with the Parke Players, at Pittsfield, Mass., in Neil Burgess's old role in The County Fair last week. Young Hickey has been attracting the attention of managers since he opened with John Craig in Boston three years ago, and is one of the foremost young actors.

The Poli Players opened at Bridgeport, Conn., in Get-Rich-Quick Wallingford. The company is the best seen in Bridgeport for many seasons, especially Paul McAllister, Paul Doucet, and Emma Campbell. Mr. McAllister is one of the best leading men in the country, and as an actress Miss Campbell can easily carry the honors of any company. Marguerite Starr received a hearty welcome and William Forestelle as Blackie Daw deserves mention.

Mary Servoss and her company have been seen in The New York Idea, Over Night, Zaza, and My Wife since their opening in Grand Rapids. Miss Servoss, Fred Tiden, Philip Leigh, Robert Middlemass, and Beth Franklyn are doing excellent work.

Philip Lord has joined the Shubert Murat Stock, at Indianapolis, for the season. The company opened Monday in The Fortune Hunter, with Joseph Yanner, Hans Roberts, Suzanne Wilis, and James A. Bliss in the cast.

David Krause installed a melodramatic stock company in his Olympic Theater, Fourteenth Street, New York city, May 12. The company is headed by Florence Earle and Albert Britton, with Lynn Osborn, Harry Hoy, Jeannette Connor, Arline Bennett, Harry Fields, Alice Gilmore, and Frank Mattison as stage director. The opening play was The Bowery After Dark, with Terry McGovern and Joe Bernstein in the noted scene with which they were identified when the play was first produced.

Warda Howard, leading woman of the Manhattan Players, at the Majestic Theater, Wilkes-Barre, Pa., is looking forward to the return of the company to the Broad Street Theater, Trenton, N. J., after their four weeks in Pennsylvania. This event took place last week.

The success of the Broadway Stock company, Springfield, Mass., is undoubted. Paul Scott was present at the opening performance, Monday, April 28.

Ynez Dean was specially engaged for Donna Lucia in Charley's Aunt by Bert Lytell, at the Harmanus Bleecker Hall, Albany, N. Y., for the week of May 12.

Albert Latscha, who is playing The Country Boy at the Harlem Opera House this week and scored the hit of the season in the same role in Union Hill last week, will return to Union Hill next week in Get-Rich-Quick Wallingford. He has been approached to head stocks in Boston and Columbus, and is the youngest leading man on the stage.

Lindsay Morison opened a stock in Gloucester, Mass., on Monday with Alias Jimmy Valentine. James S. Barrett is leading man and Florence Carpenter the leading woman.

Smith Curry.

WILLIAM JEFFREY

William Jeffrey, leading man for Louise Coleman at Rochester this Summer, is one of the youngest and most promising young actors before the public. He has headed stocks in Washington, Boston, Lowell and Youngstown, and received favorable comment on the painstaking manner in which he portrays every character. He will make his Broadway debut next season in a role equal to the talents of this youthful artist.

CHICAGO MISCELLANY

News of the Doings on the Western Routes—Personal Gossip About Players

The Royal Quartette, an organization well known in concert circles, was persuaded to take a fling at vaudeville by C. L. Carrell, and began a tour of the Hodkins Circuit at the Jefferson Theater, Springfield, Mo., recently.

The Alpha Sextette was playing the New Theater in Fort Smith, Ark., last week. Departing from the usual custom, Manager C. A. Lick retained this attraction a full week. Willard Jarvis is managing the Alpha Sextette, which began the Hodkins tour a short time ago.

H. M. Thomas, manager of the Jefferson Theater at Springfield, Mo., was in Chicago on business recently, and made his headquarters at the Hodkins Lyric Agency. He reports excellent shows and good business.

Minnie Palmer's Six American Beauties began a tour of the Hodkins Circuit at the Majestic Theater in Shreveport, La., May 4.

The Four Armstrongs, recently seen in burlesque, have been placed on the Hodkins Circuit by Will Schaar, of Pearl and Schaar.

Victor E. Lambert is back in Chicago after a season with The Servant in the House, having done the best work of his career. He is being congratulated on every hand.

The Gleason Stock company opens at the Crown May 25. Frank Sheridan in The Unwritten Law will be the first bill.

Ed. Rowland says that the stock company which Rowland and Clifford placed at the Academy in Washington is "doing fine." Rose Cameron is leading woman. Edgar Murray is director. The company also includes Edgar Murray, Jr., Fred Hand, Grace Childress, Ed Rowland, Jr., and others.

Oliver Martell is back after a season in advance of The Shepherd of the Hills, which closed at Louisville May 3. Martell has been re-engaged for next season.

Ray Raymond has an auto. He is going to drive it to his Summer cottage at Dayton, Ohio, next week. George Klimt has a new baby and a new auto. Bill Kilroy has sold his auto.

"Skip" Craig, whose last engagement was with Vice at the Indiana Theater, is now "loafing" and was observed at Harry Sheldon's agency.

The Van Dyke and Eaton company have opened in stock at the Casino. Walter Van Dyke, Bertie Van Dyke, Frank Tobin, Ed. Beach, George Salisbury, and Carlos Inskeep are in the company. Inskeep does double duty, operating the American Agency besides acting. Sarah Padden in The Third Degree opened at the Crown May 4 for a four weeks' Chicago tour.

Charles Leekins is with A Romance of the Underworld at the Victoria Theater.

The Yoke opened at the Imperial Sunday, May 4, for four weeks in Chicago. It is a venture of Robert Rixon, manager of the Crown Theater.

Willis Hall has replaced Rodney Rapous in The Blindness of Virtue. Rapous, Marie Nelson, and Camille D'Arcy withdrew from the company May 3.

Ed Anderson is with The Romance of the Underworld, now playing in Chicago.

Lew Harrington is in Chicago and Harry Sheldon classes him as one of the "great army of unemployed" at present.

L. A. Edwards, manager of The Missouri Girl, which closed April 30 at Burlington Junction, Wis., was in Chicago recently and stated that he was looking for a "job on the section."

Harry Jackson, who managed one of Brady's Baby Mine companies last season was in Chicago recently en route for Philadelphia, where he will manage Quo Vadis (pictures), which George Kleine is putting into the Garrick Theater. Jack Brehany manages the same pictures at the Tremont in Boston. The pictures also have Summer runs at the Astor in New York and McVicker's in Chicago.

Frank Sherman has returned to Chicago after a season with The Missouri Girl.

Jack Singer, a burlesque manager, is bidding for the rights to Vice, recently produced at the Indiana Theater, but which has proved a failure for family houses.

DIPPEL TO PRODUCE OPERETTA?

Report That He Will Build and Manage a New York Theater Similar to the "Theater an der Wien"

A persistent and plausible report is being circulated in musical circles in this city to the effect that Andreas Dippel, former director of the Chicago Opera company, purposes to build and conduct a theater exclusively for operetta in this city. He plans, according to the report, to build a house like the New Amsterdam in both size and shape, holding about two thousand spectators. In it he will install a stock company of singers especially adapted for roles in light opera. The orchestra will, of course, be large and the chorus distinctively a singing chorus. Old and new operettas—French, English and Viennese—will be produced more carefully and artistically than heretofore they have been in this country. It is Mr. Dippel's ambition to establish in New York something equal or superior to a Theater an der Wien—the most distinctive house of operetta in Europe.

Mr. Dippel owns, it is said, the American rights to several recent operettas suitable for such a theater. Mr. Dippel believes that many an operetta has failed in this country because of clumsy and stupid management and inartistic production.

The $150,000 just received by Mr. Dippel from the Philadelphia Opera company, as the price of clearing out of the grand opera field for a term of three years, should help some in the contemplated venture. After all, comic opera is not so expensive a plaything as its bigger sister, and, then, comic opera audiences are more dependable. Besides a comic opera success has usually a prolonged run, while grand opera audiences exact a nightly change of bill.

It is interesting to analyze the conditions which brought the retiring impresario the afore-mentioned snug little sum. His salary was $25,000 per annum. His contract had still a year to run. The period of abjuration from grand opera, under his agreement with the Philadelphia-Chicago company, covers three years, for each of which he was allowed (it is conjectured) the equivalent of his regular yearly salary, making a total of $75,000. Then there is Mr. Dippel's contract with Titta Ruffo, the star baritone, which had still two years to run, and under which Mr. Dippel was to pay the singer $90,000. The season is for forty-five weeks, at $2,000 a week. For the coming season Director Campanini, for the Philadelphia-Chicago company, takes over thirty weeks of the contract, the other fifteen to be devoted to a concert tour under Dippel. It is figured that the estimated profits on Ruffo for thirty weeks would be $30,000, which sum is put down as reasonable in a settlement between the company and Dippel. Taking $100,000 paid for keeping out of grand opera for the next three years, the $30,000 for the Ruffo contract and $25,000 for the salary for the year Dippel's contract had still to run, the total would be more than $150,000, which would represent the price of the exit of Dippel from the Philadelphia-Chicago Opera company and his promise not to compete with it.

The Dippels and Hammersteins come high. No wonder they attract almost as much attention as prima donnas and prima tenori.

"TOMMY" MAGUIRE'S CASE

For the Second Time in a Decade Operated for Malignant Cancer

"Tommy" Maguire, known to the theatrical profession throughout the land, from the Atlantic to the Pacific, is now for the second time in the New York Skin and Cancer Hospital, where he was again operated on for cancer of the face by Dr. William Seaman Bainbridge, who also performed the first operation, some nine years ago, when it was found necessary to remove the patient's tongue in order to save his life.

The case of Mr. Maguire is unique in medical history, it being, so far as known, the only instance where the patient has outlived the operation for such a long period of years, and, most remarkable of all, without recurrence of the dire affliction, for in the present instance it is an entirely new development, caused by a disease of the teeth, as Dr. Bainbridge was particular to explain to a representative of THE MIRROR, and bore no relation whatsoever to the original case, which was entirely cured. It was found necessary to cut away the jaw and part of the neck, and to fill in the excised spaces with new flesh and skin by the practise of plastic surgery, and as in the first instance, so now again, the recovery of the patient is most extraordinary. He is progressing finely and enjoys his regular outings. Dr. Bainbridge hopes to discharge him from the hospital very soon.

Mr. Maguire himself has undoubtedly contributed not a little toward the wonderful cure by virtue of his will power and uncommon optimism—qualities of rare aid to the physician. Nothing could better illustrate those rare qualities of Mr. Maguire than his marvelous achievement after the operation of nine years ago, when he left the hospital tongueless and after a lapse of time learned to speak again without the use of that organ. Even the medical world marveled at this, perhaps the only case of its kind on record.

Mr. Maguire is a native of California and a nephew of the late Thomas Maguire, one of the best known theatrical managers of his time. After leaving his native State he located in New York, where he was up to the time of his first affliction the treasurer of the Fourteenth Street Theater.

To Mr. Robert Hilliard's friendship and philanthropy is it, in great part, owing that Mr. Maguire is enjoying all the care which science and humanity can bestow upon him in his truly pitiful and appealing affliction.

NO AGREEMENT, HE SAYS

John H. Havlin on the Truce in the Theatrical Field

According to Mr. John H. Havlin, the only agreement reached by the theatrical factions of Klaw and Erlanger and the Shuberts applies to the cities of Chicago and St. Louis. In these two cities, he says, the two firms have agreed to give up certain theaters and to make some pooling arrangements.

"Conditions will be the same next season in Cincinnati as they have been this year," Mr. Havlin said. "There is not to be any booking arrangements here as far as I can learn from the powers in New York. We will go on just as we have been doing."

The arrangements referred to were to give the Lyric a musical show when the Grand is playing a drama or comedy and vice versa.

NEW THEATER IN TEXAS

The Temple Auditorium Company, a stock company composed of the leading citizens of Temple, Tex., some one hundred in number, have raised $35,000 and are constructing an up-to-date opera house, which will be ready for occupancy Oct. 1. It is in the center of the business district and will be so equipped as to make the building practical for moving pictures as well. The building will seat 1,006 persons comfortably and will be equipped with the best furnishings. Special attention will be paid to the dressing rooms and the comfort of the actors.

Temple is in the center of the State and in a rich territory. Some ten good towns are tributary to it, all of which places have a large theatergoing population. The company desires an attractive performance for the opening night. Mr. W. Goodrich Jones will be the director of the new playhouse.

BLANEY HAS RETURNED

Harry Clay Blaney, managing director of the Blaney theaters and attractions, has arrived in New York after an absence of six months, during which time he visited practically all of the South Sea Islands, Australia, India, Japan and China. In many of the countries he disposed of the foreign rights to many of the Blaney melodramas. Mr. Blaney made several stops between San Francisco and New York while en route, looking over theaters in the principal cities, in which the firm will probably establish stock companies to add to their list. Another downtown New York theater will also be used to replace the Manhattan Opera House, in which they were so successful last Summer with stock.

"SWEETHEARTS" AT NEW AMSTERDAM

Christie Macdonald will open the new season at the New Amsterdam early in September in Sweethearts, the new operetta by Victor Herbert, the book by Harry B. Smith and Fred de Gresac, and the lyrics by Robert B. Smith. This operetta achieved a popular success in its preliminary hearings in Philadelphia, and last week was playing in Boston, where it was favorably received by the Tuesday morning reviewers. The operetta as it will be seen at the New Amsterdam will include a large number of well-known favorites.

THE FOYS "RAILROADED"

Werba and Luescher completed arrangements for an extraordinary railroad movement for Eddie Foy and their Over the River company of eighty people. Instead of closing Mr. Foy's tour in Winnipeg, the entire company was transported by special train to Atlantic City for a closing week at the Apollo Theater. Mr. Foy, with the seven little Foys and his big company, came on a train consisting of three sixty-foot baggage cars, two Pullman sleeping cars, one day coach, and one dining car, reaching Atlantic City at noon to-day.

SPOKANE MANAGER MARRIES

Edward D. Graham, assistant manager of the Pantages, Spokane, Wash., was married in San Diego, Cal., May 5, to Miss Kittie McFerron, daughter of Mr. and Mrs. August McFerron, former residents of Spokane. Mr. and Mrs. Graham will make Spokane their home.

ACTRESS TO MARRY ARTIST

Louise Seymour, of The Romance company, has announced her engagement to Jerome Brush, the son of George De Forest Brush, the well-known painter. Mr. Jerome Brush is himself an artist with a studio on the West Side. He is twenty-five years old, about the age of Miss Seymour.

COHAN & HARRIS

Have released for Stock

"HAWTHORNE OF THE U. S. A."

For terms and particulars Apply to

SANGER & JORDAN,

Sole and Exclusive Agents,

Empire Theatre Building,

1432 Broadway, New York City.

Mrs. Lewis Seymour, the young lady's mother, corroborated the announcement of her daughter's engagement, and the father of the young man confirmed it at his studio in Dublin, N. H.

LONDON ACTORS DEFEATED

Managers Refuse to Ratify New Form of Contract Calling for Extra Work

The rejection of the London managers of the contract which called for payment for rehearsals, extra performances or matinees, submitted by the Actors' Association, marks the first defeat in the English Actors' Union. Sir Beerbohm Tree and Sir George Alexander had both made concessions on some of these points and the disappointment of the actors is keen because of this refusal by the managers. They were confident of securing payment for rehearsals at least. Tree and Alexander pay 25 per cent. of all salaries of $25 or under after the first fortnight of rehearsal.

As it now stands there is a deadlock between the Actors' Association and the West End Managers' Society, and there is some talk of a strike, but all the leading members of the profession are opposed to this. Others propose to carry on a campaign of agitation against the managers along lines of the suffragette campaign. The situation looks serious and there is great possibility of a strike.

WALLER MAKES DENIAL

Never Said Ungracious Things About Us, He Cables His Attorneys

Mr. Lewis Waller, English actor and manager, has sent from London to his attorneys in this city, the following message by cable:

"Have seen with great concern and regret reports in American papers of supposed interview with me on the Baltic before sailing, in which I am represented as speaking most ungraciously of New York theatre goers and theatrical business generally. Please take best means at your command to remove this false impression. I spoke to no reporter on the Baltic, and reported views are utterly at variance with my own. I have received nothing but most generous kindness at the hands of the public press and profession in America, and have invariably said so. In common fairness to me I think this categorical denial should be made public. My supposed remark about Forbes-Robertson's Julius Caesar is a monstrous invention. Whole story malicious."

Released for Stock

THE BUILDERS

By MARION FAIRFAX

As Played By

TULLY MARSHALL

A Great Play In Every Respect

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FROM CHICAGO

Passing of McVicker's Theater.
Famous Old Playhouse.
Becomes a Link in Vaudeville.
"The World" in the "Windy."
As Seen at the Auditorium.
Powers Wins on Cut Rate Plan.

MIRROR BUREAU, SUITE 61, GRAND OPERA HOUSE BUILDING.

CHICAGO, May 13 (*Special*).—McVicker's, one of the best-paying propositions in the United States, has been sold to Jones, Linick and Schaefer, proprietors of the Wilson, Willard, Crown, and several other swarthy money-coiners in this city. The amount paid for McVicker's, it is reported, was $500,000.

This house will soon be added to the vaudeville chain of Jones, Linick and Schaefer houses, and will offer variety shows at 10, 20, and 25 cents per. There was a proviso in the will of the late J. H. McVicker to the effect that the house was always to be devoted to high-class dramas. This proviso, it is thought, prevented the sale from going through some little while ago. With a tremendous patronage already at hand, McVicker's may prove to be another bonanza for Jones, Linick and Schaefer.

McVicker's is now doing quite a slashing business with the picture drama, Quo Vadis, which got such excellent criticisms in New York. This great production is easily duplicating its New York success in this city, and will probably run until the new management takes over the theater. And this is not throwing the bull, either.

The Chicago Theater Society announces that it will continue to do business at the Fine Arts Theater next season. The society went into the hole pretty heavily this season, but evidently the losses have not discouraged its members. The plan for the coming season is to raise money from a number of people instead of a few. Coupon books, good for tickets, will be sold in advance.

The World in Chicago, with its Pageant of Darkness and Light, is doing good business at the Auditorium. Simultaneously its exposition of missionary lands is open at the Coliseum. Considerable amusement was aroused by the outbreaks of some of the members of The World in Chicago. It seems that a few preachers discovered some advertising bills in saloons. Immediately they emitted a yell. Other yells came from those who saw no harm in advertising in saloons. One militant sermon-maker rose and declared that if it were possible, he would have the bills printed on asbestos and distributed in the lower regions. This was entertaining, and showed that some preachers still believed in hell and such like. The battle waged for several days, and caused much comment in the managers of The World in Chicago. However, they should worry, for it was slightly good advertising—something they needed awfully bad. The preachers, who opposed, got their names into the papers, and so they were satisfied.

William Harris, president of the Metropolis company, owners of the Colonial in Chicago, yesterday concluded a lease with Jones, Linick and Schaefer for a term of five years, for the presentation of family vaudeville at prices ranging from 10 to 50 cents, as that house has become too expensive a reality proposition to operate as a high-class theater. The new lessees will take possession of the theater at once.

This combine, Charles Frohman, Klaw and Erlanger, to concentrate the attractions that they present in Chicago in the Illinois, Powers', Blackstone, and Studebaker theaters, and will make it unnecessary for them to play other than high-class attractions at those houses. It will also enable them to give the theatergoers better service. It will not be necessary to curtail any of the amusements for high-class attractions in Chicago, as there are now too many playhouses there devoted to legitimate companies.

It is generally conceded, in fact, that there are too many theaters throughout the country—plenty of bricks and mortar—but not enough good attractions to fill the many theaters that have been built during the past five years.

The Merry Moon, at Powers', threatened to go into an eclipse a day or so since. It appears that Charles L. Wagner, one of its managers, didn't like tickets being sold for 50 cents each half an hour before each performance. From all reports, although that Mr. Wagner was coming to Chicago to dine on scenery, Mr. Powers stood by his guns, and the public got interested. Mr. Wagner came, saw, and was convinced. The salary of the press agent has been raised—as it should have been.

LITTELL MCCLURG.

FROM WASHINGTON

"Little Women," a House Filler.
Presidential Party as Onlookers.
Captain Scott's Expedition.
"A Royal Family," with Trappings.
"'Way Down East" at Poli's.
Stock Notes—Talking Pictures.

WASHINGTON, May 13 (*Special*).—The engagement of Little Women, a stage presentation of absorbing interest to vast readers of Louisa M. Alcott's famous book story, admirably adapted by Marian de Forest, with credit to Jessie Bonstelle in the arrangement by which this lovable story was transplanted to the stage, and to W. A. Brady, who presented a striking production of the period to crowded audiences during the past week, which, including, on one occasion, the President and Mrs. Wilson, and a large White House party, gave strong, appreciative approval of the co.'s presentation. This engagement brought the regular season of the Belasco to a successful close, which was fully two weeks earlier than the schedule. Owing to a change in the booking of Hindle Wakes and the closing of the Valeska Suratt tour in The Kiss Waltz, the Belasco will, however, remain open for a short season, with a vivid, animated, pictorial record of the Polar Expedition to the South Pole, illustrating with graphic and illuminative features The Undying Story of Captain Scott and Animal Life in the Antarctic.

The National, on its Monday night opening, is crowded to its utmost to witness this season's presentation of The Follies of 1913, remarked on every side as one of the best and foremost of the Ziegfeld productions of seasons. This engagement concludes the regular season. Next Monday, 19, annual grand opera season of the Aborn co. commences. A four weeks' stay is the announced period, with two operas a week; but the strong favoritism in which this organization is held may extend the time a fortnight longer.

A Royal Family, Capt. R. Marshall's exquisite comedy of romance so fittingly appropriate for extensive stage setting and elaborate court costuming, was the Columbia Players' offering of the past week, in the presentation of which this organization received most praiseworthy recognition for most commendable work from capacity audiences. At every presentation a feather in the cap of Arthur Mitchell, assistant stage director for the past three seasons, who had his first opportunity here to show his ability as a producer. The current week's offering is the comedy drama The Prince Chap. In rehearsal for the week of 19, The Road to Yesterday.

Lottie Blair Parker's pastoral drama, 'Way Down East, the first of the Poli presentations under Edwin H. Curtis's new directorshop, was the best approved in the clean working, careful method, and strong attention to minutest detail of the many excellent performances at this house, which met with strong recognition. A double quartette of local singers in The Village Choir gave a distinct atmospheric surrounding. The current week's offering is Wilson Mizner and Paul Armstrong's play, The Gray Hound, its first Washington presentation.

The Academy of Music clever stock company, under Ed. Rowland, Jr.'s management at cheap prices, is successful. East Lynne, last week's offering, an excellent performance, is succeeded this week with the thrilling melodramatic play, The Convict's Daughter.

Harry Hastings's Big Show headed by the popular German comedian, Sam Sidman, opening May 12 at the Gayety, commenced to a crowded attendance. Gordon and North's Girls of the Great White Way, a cracker-jack burlesque show, played to crowded houses during the past week.

A special benefit performance is to be given at Poli's on Sunday night, May 25, for Mr. Six Walkers. Mr. Walker was an assistant to Mr. Golding, the scenic artist of Poli's Theater, prior to last October. While trying to move scenery during the last week of the vaudeville season Mr. Walker was caught under a heavy pile of falling canvas, sustaining serious injuries resulting in a broken back, and has since been confined to the Emergency Hospital.

JOHN T. WARDE.

FROM PHILADELPHIA

After the Opera, Vaudeville.
Transformation Causes a Calm.
Only Two Playhouses Are Open.
"Quo Vadis" M.P.'s at the Garrick.
From Pulpit to Footlights.
Pastor Will Manage His Play.

PHILADELPHIA, May 13 (*Special*).—That Philadelphia is resting peacefully, recuperating from a strenuous theatrical season, which was marked by the inroads of vaudeville interest into the theatrical firmament and the transformation of the handsome and palatial opera house built by Oscar Hammerstein into a vaudeville theater is shown by conditions here. In fact, there is really no activity this week that would justify a letter from Philadelphia. The Passing Show at the Lyric and Bought and Paid For at the Adelphi are taking in all the change as they are the only shows in town. Trixie Friganza is the hit of The Passing Show, and is very effective in a very strenuous part.

Of course, big houses have been the rage at the Metropolitan, where the continuous vaudeville at prices ranging from 10 to 25 cents has met with popular favor. The bills are changed twice weekly.

Lillian Russell, with her usual beauty talk, made a hit last week at Keith's, and the headliner this week is Kitty Gordon last seen here in The Enchantress.

With the exception of the Garrick, where the remarkable pictures of Quo Vadis are being shown, all of the Nixon and Zimmerman theaters have closed their regular season.

A rather startling announcement of a Baptist minister forsaking the pulpit for the stage was made last week by the Rev. Henry W. Lambert, who resigned as pastor of the Thirty-fourth Street Baptist Church, to give his attention to the direction of a play of which he is the author. The play bears the title of For Love of Her, and it is said it has been accepted by a New York manager for production in the Fall.

There are a number of changes in the cast of the Chestnut Street last week where the stock company has started its Summer season. Charlotte Ives, who was supposed to have been engaged to Scotti, the opera singer, and who played here with John Mason in The Attack, is a new leading lady secured by Manager Will A. Page, while Carolyn Gates is abroad. Other newcomers in the cast include Sydney Seaward and Rosetta Brice.

J. SOLIS-COHEN, JR.

FROM BOSTON

"The Child," by Miss McFadden.
Melodrama with Modulation.
Approved by the Drama League.
Sothern and Marlowe Annual.
Christie Macdonald's Lame Ankle.
"Comedy of Errors" Set New.

BOSTON, May 13 (*Special*).—The Child, a play in three acts, by Elizabeth A. McFadden, was produced by Harrison Grey Fiske at the Plymouth, last Wednesday, with the following cast:

Calvin West	George Probert
Stephen Lander	Frank Currier
Nathan Culver	Roy O. Purcell
Bates	Henry Hull
Mary West	Emily Stevens
Barbara Kent	Paula Munter
Mrs Culver	Maude Durand

The play had one previous performance, last December, in Fort Worth, Texas, with Margaret Anglin and William Howard in the principal parts. Last year Miss McFadden, then a Radcliffe student, won the John Craig prize with her play The Product of the Mill. Like the earlier play, The Child, is stern stuff. Instead of having a bearing on a social question, however (as The Product of the Mill had on child labor), the new play is content to tell a story. It is melodrama—"modulated melodrama." Calvin West, a young man of good family, is driven to prison by his forgery of a check and the hardness of his rich father. In the first act he is out of jail, has turned counterfeiter, and he and his young wife are living in a wretched tenement on the river front of Cincinnati. The river is rising, the house is flooded. We learn that the hard father has willed the ancestral home and acres to Calvin's child—a man will, as Calvin has no child; but a dying woman in the next tenement has a baby. When Calvin and Mary leave the doomed house they suppose the woman dead, and they take the child, with the plan of passing it off as their own, and thereby coming into the family estate. But the woman, Barbara, is not dead. Not only that—she is the daughter of Stephen Lander, the very man who is the trustee of the West baby's estate. The last two acts depict the growing love of Calvin and Mary West, now at home, for the stolen child, their regeneration under its influence, and the struggle for it between its real and its supposed mother. The Wests try to brazen out their position; but Barbara's grief finally impels Mary to confess, and she acknowledges the child to be Barbara's. Mary and Calvin being at Lander's mercy, the audience hopes, though it is not told, that Lander relents, and allows them to settle down on the old place as if they had not been guilty of two years of lying deception.

Though the author tries hard, through the suggestion of the difficulties of an ex-convict to live a straight life, to justify the theft of the child, Calvin and his wife remain unsympathetic and unreal characters. The bald fact that for two years they are inhuman kidnapers, with the grief-stricken mother before their eyes, is too much for any dramatist, perhaps, unless he has a Pagin and a Bill Sikes to deal with. Miss McFadden might have succeeded in writing the play as frank melodrama, but in attempting to make her people real and likable she has failed of naturalness, on the one hand, and of melodramatic thrill on the other. The play is further weakened by the improbable coincidence. The comic relief is supplied by an eccentric busybody housekeeper and her awkward nephew, and is only weakly amusing. Miss McFadden has a fondness for depicting grim facts, and has considerable emotional power.

The play was excellently acted. Emily Stevens's splendid sincerity and emotional gift so far toward making Mary real, while George Probert acts Calvin with authority and a fine

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In the Comedy of Youth PEG O' MY HEART
By J. HARTLEY MANNERS.

sense of characterization. Frank Currier was good as Lander. The Child has received the commendation of the Drama League.

E. H. Sothern and Julia Marlowe began their annual engagement in Shakespearean repertoire at the Shubert last night—the last really noteworthy engagement of the season. As usual, the public response promises to be enthusiastic. Not all of our playgoers are like the man who returned to Manager E. D. Smith a subscription blank with this comment: "Your prices are too high for these chestnuts."

Christie Macdonald twisted her ankle badly the other day, and for a few nights had to limp through her part in Sweethearts at the Columbia. She is now able to dance again, however. There is much praise of Victor Herbert's score, Miss Macdonald, and the comedy work of Lionel Walsh and Tom McNaughton.

Louisiana Lou, which ran a solid week in Chicago, opened at the Majestic last night, with Harry First, Anna McNabb and Nell McNeil in the principal parts. The production is under the direction of Adolph Marx.

E. L. Snader, who was the director of the Boston Theater Stock company a few years ago, has returned to that house in Denman Thompson's old part in The Old Homestead.

The Blindness of Virtue continues at the Park.

John Craig is making an interesting experiment this week at the Castle Square. Not only is he doing The Comedy of Errors, in itself a rather daring test of the Bard's fame and drawing power, but he is clothing the play in scenery of a type unusual in any American theater, let alone a stock house. The sets we have are designed by Livingston Platt, and follow the new German ideas of German art.

Buffalo Jones and his African Pictures are occupying the Tremont. Next week another Spring experiment will be on view at the Tremont, No. 19, a French farce adapted by Martin Swan. The cast is very promising: Walter Jones, Henry Bergman, Nanette Comstock and Millicent Evans.

The Pops are in full swing at Symphony Hall.

The annual meeting of the Drama League takes place to-morrow. After the business meeting Robert H. Wernser will give an address on Our Responsibilities as Playgoers.

Edward Vroom, of Booth and Barrett's company, announces for this Fall a five weeks' season of "classic" plays, including Cyrano, Hamlet, and others of Shakespeare's plays.

FORREST ISLAND.

FROM BALTIMORE

Opera and Vaudeville Remain.
Regular Season Wanes.
Aborn Co. in Favorite Music.
M.P.'s on Various Lines.
Coming Changes at the Auditorium
New Policy at the Empire.

BALTIMORE, May 13 (Special).—With the ringing down of the curtain at the Academy and Ford's last Saturday night, the regular theatrical season of 1912-1913, so far as Baltimore is concerned, was declared officially closed, although in reality it will be many weeks before there is a cessation of theatrical activities, as each house is planning a supplementary season, offering attractions of various kinds from grand opera to vaudeville and motion pictures, while the popular Maryland will continue its regular season of Keith Vaudeville for some weeks to come. Percy Haswell's splendid performances of Oyrienne in Sardou's Divorcons evoked the most enthusiastic comments from the local reviewers. The season was limited to four weeks, and the company immediately left for Toronto, where they will begin an all Summer engagement.

The Aborn Opera company began their annual spring engagement at Ford's Monday night before a good-sized audience. The work shown for the opening performance was Puccini's La Boheme, which is a prime favorite with local audiences. This beautiful opera has been heard here many times both at the hands of the Metropolitan and Chicago companies, not to mention its numerous performances by the Aborn organization, and never fails to attract the largest audiences of the season. The Puccini works invariably prove the most popular in the repertoire of the Aborn company. The artists singing this week include Phebe Crosby, Dianetta Alvina, Salvatore Sciarretti, Georges Sinnodet, James Stevens, Bertram Peacock, Frederick Ayres, and Gladys Chandler. On Thursday, Friday and Saturday nights Tosca will be sung with the glorious Emma Trentini. Next week, Madame Butterfly and Verdi's Trovatore will be sung.

The Academy of Music is offering the famous Quo Vadis Pictures this week for the first time in Baltimore, with prices ranging from 25 to 50 cents, with daily matinees. These pictures were reviewed in THE MIRROR April 30, and heartily deserve all the praise accorded them. They are a triumph from every point of view, and are to be justly recommended to every lover of the silent drama as well as the regular theatergoer.

The Kinemacolor Motion Pictures of the Panama Canal are on view at the Auditorium this week.

Walter D. Greene, who is so favorably remembered by his splendid work during his season of stock at Albaugh's a few years ago, was royally welcomed by a host of friends during his stay last week at Ford's, where he gave an unusually good performance in the role of Frederic in The Bonnie of Peter Grimm.

With the engagement of The Passing Show of 1912, the Auditorium probably ended its career as a vaudeville house. There have been many rumors afloat in regard to what disposition will be made of this house next season, but as yet nothing definite has been decided upon. It is quite likely that the Auditorium will play the Stair and Havlin Circuit; and it is also probable that a stock company will be installed; just which it will be is not at all certain; but, at all events, it is safe to predict that it will no longer house the "Independent" attractions, as has been its custom for the past four years.

The Opera Class of the Peabody Conservatory of Music gave its annual performance 7, completing an act each from The Masked Ball, Faust and Der Freischutz. It was a very creditable performance, the various roles being unusually well handled by the pupils. It was an unusually smooth production for amateurs, and reflected great credit upon the efficient staff of teachers.

When the Auditorium reopens next season, it is rumored there will be an entirely new staff of employes to greet its patrons. There is one, however, who will probably prove an exception to the rule, Wm. J. Reilly. I should not be at all surprised to find him controlling the destinies of the house next season; and if such should be the case, it will prove a most welcome and acceptable change. He has made many friends during his residence in Baltimore, and his appointment as manager would prove both beneficial to the management and most pleasing to our thousands of playgoers.

Another boost which will change its policy next season is the Empire, which has been playing burlesques. This was the latest addition to Baltimore's theatrical enterprises, having been completed a little over two years ago. It is one of the largest and best-constructed playhouses in the city, and with a few changes and alterations could easily take rank with the first-class houses in appointments. It will most probably play popular-priced vaudeville, although no definite policy has been decided upon. To the Empire and the Auditorium can be added Albaugh's and Blaney's theaters, all four of which are presumably on the market for attractions next season.

I. HARVEY KAHN.

SAN FRANCISCO

Fine Feathers, at the Columbia, played to S. R. O., it having been with us but one week; and from the favorable impression created by the play and the players it might have run three weeks to capacity. Maude Adams came to us May 5, at the Columbia, in Peter Pan, and business will continue as it was the first night—good. She remained one week. Frances Starr, in The Case of Becky, came on the 12th.

At the Alcazar Charles Waldron played the lead in Old Heidelberg, his home greeted the opening B. A Tale of Two Cities followed.

The Court has The Yok Man for the third and last week. Business remained good. Eddie Foy was with us 11, with The Seven Little Foys, in Over the River.

James K. Hackett pictures continue at the Savoy.

At the Orpheum, Julius Steger and co., Lydia Barry, Ball and West, Arnaut Bros., Toscbow's Cats are the new numbers.

The Empress has Ida Fuller and her dancing girls; Ade's The Mayor and the Manicure, acted by T. Taylor and Mattie Choate; while Pantages offered Laurie Ordway, Don Carlos's Manikins, Walter Percival's Players in The Choice.

Following close on the heels of the disaster of 9, the boardwalk erected across the sidewalk by the side of the Columbia fell down with about 200 people.

Scenes from The Twelfth Night were produced 4 on Mt. Tamalpais, and Abraham and Isaac was also played by the University of California students. Mt. Tamalpais is in Marin County, just across from San Francisco. Up this mountain runs a little scenic railroad, said to represent one of the greatest feats of railroad engineering.

A. T. HARNETT.

SPRINGFIELD, MASS.

The Blue Bird did a large business all the week April 28-May 3, and was much enjoyed. Afternoons when there were no matinees the kiddies of the fairy story played baseball on the Court Square extension near the theater.

Will Hornimann's English Players came to Springfield for a performance of Candida April 28, and gave a distinguished presentation of the Shaw play. The annual Sothern-Marlowe visit May 6, 7, was a treat for Shakespeare lovers, of whom there are many here who rarely go to any other kind of a play. The all-star Robin Hood revival did a good business May 8, 10, in spite of the fact that they were playing against the Music Festival in the Auditorium, across the square.

The Music Festival May 8, 10 had for stars Signor Amato, Madame Schumann-Heink, Jan Lerver, pianist; Evan Williams, Madame Gadski-Rosebud, Claude Cunningham, Mildred Potter, Howard White, and Marie Sundelius, with a chorus of 400, and broke eleven years' record for attendance.

John McCormack, the Irish lyric tenor, who sang at the Court April 24, made a record for that theater, in that 800 people had to be seated on the stage and in chairs in the orchestra pit. The receipts were $2,750.

The Poli Stock co. gave a fine performance of The Greyhound week April 28-3, in which Rita Davis, Brandon Hynes, and Joseph Garry particularly shone. Forrest Seabury did a clever bit of character work. The Butterfly on the Wheel was the popular bill May 5-10, and Ethel Clifton did the best work of her engagement as Peggy. She is succeeded May 12 as leading woman by Claire Weldon. Joseph Garry, a sterling actor, who has been a decided hit in the Poli Players for four weeks, left May 4 to begin a previously made engagement with a Summer stock co. in Hamilton, Ont. Manager Wrighter wanted to retain him, for since he came here to play a special part he proved his value.

The new Broadway Theater, which opened April 28 with much popular acclaim, giving Green Stockings all the week, followed up the success with Madame X, in which Louise Randolph scored in the title-role, and Harmon McGregor and Mathilde Deshon made hits, and the others were effective. The Amazons week May 12-17.

EDWIN DWIGHT.

SALT LAKE CITY

Raymond Hitchcock and his collection of pretty girls presented The Red Widow 1-3 to large and well-pleased audiences. Flora Zabelle shared honors. Geo. E. Mack was funny. The plot of the play carries one back to the days of My Official Wife, though the programme does not "do the grassful" and mention where the plot came from. Starting back to the palmy days, I judge that Channing Pollock, one of the writers of the lyrics, must have witnessed the play while a resident of Salt Lake. Hanky Panky 5-7. Frances Starr in The Case of Becky 8-10. W. J. Kelly and Edyth Love in The Confession, to fair business, at the Orpheum, week of 27.

At the Orpheum, week of 6, Jeanne Russell, a Salt Lake girl, was warmly welcomed in a playlet, Traps. Bobby Barry and Amy Mortimer were popular. Mlle. La Tosca and co. were well received. Doc O'Neil, Sam Mann, Will Dillon were each good. The Edison talking pictures need considerable improving as to the articulation of the actors, much of the dialogue being lost by a slurring in pronunciation.

Albers's 10 Polar Bears proved a remarkable exhibition and great box-office attraction at the Empress week 20. Others on the bills were Trapp and Cornalia, The Philippine Quartette, Hilda Gylder, Nat Carr and co., Wallace Galvin.

One more week of the old Orpheum and the house will change its name to the Utah Theater, and hereafter run as a stock house. Florence Stone and Brandon Tynan will head the co. Ada Dwyer will play special weeks in her various successes. Her daughter, Lorna Russell recently with Joseph and His Brethren, will be a member of the co. J. Frank Burke, Richard Vivian and Florence Rockhardt, three popular members of the W. J. Kelly co., will be members of the Utah co. Geo. E. Carpenter will be manager. The highest grade of plays obtainable will be used, and the house will cater to the best class of people.

G. E. JOHNSON.

The BOOK of the WEEK

THE PLAY OF TO-DAY. Studies in Structure for the Student and the Theatergoer. By Elisabeth R. Hunt. New York: John Lane Company.

Miss Hunt is a sensible if not an engrossing writer. Possibly a subconscious awareness of the lack of any great stimulating quality in her style has made her divide and sub-divide her book into nineteen chapters and descriptively headed paragraphs that break up the type in a manner effectively to catch the flagging attention. Yet we do not wish to imply that Miss Hunt's book is uninteresting; on the contrary, it is a volume of much genuine merit and insight. Its temperate soundness will prove of especial value to the layman student of the drama, for whom "The Play of To-day" is primarily intended. The Drama League of America have very wisely indorsed it.

From one familiar with the pros and cons of dramatic questions and the intricacies of technical stage problems, however, Miss Hunt's work will call forth neither especial enthusiasm nor strenuous opposition to any of the points made by her. It is a well arranged summary of common agreements, and occasionally reminds us what Oxford students used to say of Professor Jowett's lectures, "they give one a faint glimpse into the obvious."

Noteworthily sensible are her distinctions between comedy, tragedy and farce: "If the dramatist looks on life in its social aspect, so as to make us see the foibles, incongruities, etc., of the characters, subduing all the severer aspects—then the play is comedy. If, on the other hand, the dramatist treats the same set of incidents in such a way as to bring out their sterner side; if fate is allowed to enter; if there is a stern struggle with conscience and a final surrender to revenge or hatred; if it is made apparent that the misfortunes try the very souls of the *dramatis personæ*; if all views of foibles and peculiarities are brief and no small incidents are shown up in an amusing light—then the play is tragedy. And it usually runs to a disastrous end. If the ridiculous aspects are made to prevail—and ridiculous happenings do get strangely mixed up in the most strenuous events in life—then the play is farce. It is the dramatist's concept of the situation that determines the form of the play." All of which, of course, has been said before, but it can never too often be said again.

A few absurd ghosts of American prejudice on things dramatic are effectively laid. "The best playgoer is he whose enjoyment is greatest," says Miss Hunt frankly implying, of course, that only the "higher" kinds of pleasure are the lasting ones. That knocks on the head a Drama League notion of the "uplifting" function of the theater, apropos of which Miss Hunt says shrewdly, "But it is strange that many people who until recently have been indifferent to even the nobler manifestations of dramatic art are now most confident of the lessons it might be made to teach and the theses it might prove. The more honestly a situation is worked out on the stage, the less valuable it is as evidence in any cause."

"Being of Anglo-Saxon blood, one of our most firmly entrenched traditions," observes Miss Hunt elsewhere, "is that study of method tends to destroy enjoyment of effect. but it is the Frenchman, with his minute knowledge of technical devices, who goes into temperamental ecstacies when he is pleased at the play." Again, of the excessive realism of some of our managers, Miss Hunt pokes fun at having the desk of a stage physician, in a recent play, completely filled with letters and papers such as a physician would accumulate, all addressed to the stage doctor. She looks indulgently at the efforts of the stage moderns to make the scenery "suggestive" rather than photographic. Always in the back of her mind, however, is this rational reservation: the underlying business of scenery is to furnish a suitable and unobtrusive background to the action.

The book is filled with such flashes of insight, always in keeping with essentially modern ideas, as: "Now experience and observation are apt to show that exciting events often have a queer way of coming to nothing in the end. That is why comedy, favoring the non-ending close, is expressive of so much in life and human nature."

We have already quoted enough to give some idea of the nature and quality of Miss Hunt's excellent little volume. It is her purpose to acquaint lay people with the nature of certain technical devices in order that their enjoyment of a good play may be heightened. She accomplishes that purpose well. Her illustrations are largely drawn from contemporary plays and her technical discussions concern themselves with plays produced on the real stage; for example, The Servant in the House, El Gran Galeato, Disraeli, A Doll's House, The Earth, Lady Windemere's Fan, Chantecler, and What Every Woman Knows. A list of the headings to some of the chapters is illuminating: "The Rise or Growth of the Action," "The Climax," "The Play of the Day," "The Unities," "Soliloquy and Realism in the Modern Play," and "The Pieced-Out Play." The last chapter, in particular, is admirable.

H. E. S.

Among the real persons who flit through the pages of Acton Davies's novel, "Romances," which the McCauley Company will publish early in May, are William Winter, the dramatic critic; Matilda Heron, the actress; Augustin Daly, Lester Wallack, Charles A. Dana, Horace Greeley, Pete Coghlan, Lydia Thompson, Pauline Markham, Daniel Frohman as a young boy—for the scene of this novel is laid in 1864—Marie Bonfanti, the celebrated star of The Black Crook, and the one and only P. T.

THE RETURN OF FRANK R. STOCKTON, AND HIS STORIES AND LETTERS. WRITTEN AUTOMATICALLY THROUGH THE HAND OF MISS EUTA DE CAMP. New York: Masonic Publishing & Masonic Supply Co. $1.25 net.

Most people who write books and short stories would be glad to know it was all over when they realized that they were on the edge of the undiscovered country. Not so with Frank R. Stockton, who, in the flesh, created "The Lady or the Tiger," "The Captain's Toll Gate," "The Bee-hive Grange" and other stories that gave him a large school of readers. He is just as busy in the other world as he was here, and across the mysterious plain some such stories as he wrote when he walked among men.

The volume contains 300 pages, with a frontispiece of the spirit author, Miss de Camp, and an introduction by Floyd B. Wilson, a New York lawyer. We are told that when Mr. Stockton left his earthly body he retained a desire to write many more stories, some of which he had formulated before he quit this world. This he is carrying out, according to the spirit author, Miss de Camp. And she tells in one of the chapters of this very interesting book why she knows that Frank R. Stockton writes through her. That is what the reader will seek first to know. Miss de Camp's chapter on this point is well worth reading, even by those who may disagree with the doctrine of spiritualism. Mr. Stockton has transmitted to his medium seven stories. Whether the author transmitted the captions to his stories is not stated, but they are sufficiently clever to excite curiosity. Miss de Camp is described as "a normal, rational young woman, living just outside of New York city." Scientific and professional men and women in several States, after long and critical tests, have indorsed the phenomena and verified the principal statements and claims of Miss de Camp and the spirit of Frank R. Stockton.

F. H. H.

CHICAGO NOTES

Sam Burton, one of the Chicago colony of players, returns to the Rialto this week with The Ghost Breaker at the Cort.

Gus Hill will have a new show next season with the title, Mutt and Jeff in Panama.

The stock company at the Evanston Theater at Evanston, Ill., ends its season May 24. The stock has had a very prosperous season.

The stock season at the Warrington Opera House in Oak Park, Ill., closes with the production of The Shepherd of the Hills. The company goes to the Imperial for a week's engagement in Grandstark week of May 18—a sort of Spring tour of short duration.

Grace Valentine is in stock at San Francisco and seems to be headed right for the top.

The Van Dyke-Eaton company opened the stock season at the Casino with The Stranger last week, but did not do much business. The production was such as a repertoire company gives such a play. Frank Tobin, leading man, did very clever work. Walter Van Dyke did not appear in the opening bill. Only a Shop Girl is being presented this week.

Grandstark closed at St. Paul May 4. John Swartwood, of the company, is in Chicago without any particular plans.

The Yoke, The Third Degree, and Mother played outlying houses last week with moderate returns. The Third Degree did better than the others. A Romance of the Underworld did fine at the Victoria.

Virginia Brooks's story, "The Little Lost Sister," printed in the *American*, is to be dramatized. Stewart S. Walters, of the Jordan Show Print, and Robert Sherman, the well-known stock man, have the rights to the play. Arthur James Pegler, who is believed to have written the story for the *American* with Miss Brooks's approval, is writing the play. It will open at Richmond, Ind., May 31, and open at the Victoria Theater in Chicago June 1. Showmen believe Walters and Sherman have struck a live one. Miss Brooks had a chapter in the serial regarding a visit to the office of some vaudeville agent which came to the attention of William H. Cruden, inspector of licenses, who is reported to have written her for the name of the agent. Rumor had it that no reply came. The chapter was too ridiculous to take seriously.

W. J. Woods is running a picture house at Perry and Fullerton and has been so occupied since Feb. 28. He appears to be doing well.

TREE TO SEND FOR WARFIELD

London read the announcement, on May 9, that Sir Beerbohm Tree was negotiating with David Belasco for a London season of David Warfield at His Majesty's Theater, to begin about the middle of June. It is Sir Herbert's opinion that the British public will be especially interested to see the distinguished American actor in his characterizations of The Music Master, The Auctioneer, and The Return of Peter Grimm in the original Belasco settings.

NEWS of OTHER CITIES

INDIANAPOLIS

The theatrical event of the week was the opening of the Murat Summer Stock co. at the Shubert Murat May 5 in Caught in the Rain. As a compliment to Fred J. Dailey (manager of the co., who is a member of the Shrine) the Shriners bought out the house opening night for their final theater party of the season, and a capacity audience enjoyed and applauded the maiden efforts of the new co. Joseph Vanner was seen to unusually good advantage in Willie Collier's role and made a decidedly pleasing impression on his audience. Elsie Herndon Kearns played the leading feminine role with charm and grace. Susanne Willis, Emily Calloway, Clare Summers, James Bliss, Ernest G. Warde, Phillip Lord, and Thomas Boyle acted other roles with much success. My Friend from India May 12-17.

William Hodge played one of the most successful week's business of the season at the Murat, where he closed the regular season of the house in The Road to Happiness April 28-May 3.

The Holden Players put on What Happened to Jones, at the Colonial, May 5-10. As a final offering for the season, the co. presented a double bill, At Grigsby's Station and The Circus Girl, May 12-17.

Nina Morris and co. in The Yellow Peril, an interesting and sensational sketch, headed the bill at Keith's May 5-10 and was roundly applauded. But the honors of the bill fell to Gus Van and Joe Schenck, the song team with one of them at the piano, who made the biggest kind of a hit and were recalled many times. Ripley Knowlton and Earl Benham in pleasing songs and dances were well liked. Ethel MacDonough, the Three Arthurs, Leonard and Whitney in Dusty's Rise, and Bertho's Dogs pleased. A festival bill with twelve acts is announced for week May 12, which closes the regular season, after which the Summer season of popular vaudeville opens.

English's will open May 12, with popular vaudeville, under the management of Bingham, Crose and Cohen, who have been operating this style of entertainment at this house for the past three Summers.

Otis Skinner, who came to Indianapolis and underwent a serious operation for acute mastoiditis May 1, passed the crisis May 4 and is well on the way to recovery. Mrs. Skinner arrived after the operation and is the guest of Dr. and Mrs. Lafayette Page at their country home.

PEARL KIRKWOOD.

ATLANTIC CITY

The Reckless Age, the new play by Lee Wilson Dodd, which Cecil De Mille is presenting, opened at the Apollo May 5 for a three-day engagement to fair houses. In most points the play misses dramatic fire, telling a story that for two acts is concerned with the drunken and purposeless revels of a young society set. The first act tells of an evening carouse in a respectable drawing room, and the second of a continuance of the same night's sport in a common roadside inn. Only in the third act does the play reach the sunlight and a pleasant morning visit of a green garden through a bay window of French doors. Having repudiated the honest district attorney for a heartless companion, the heroine of the play goes on a wild "joy ride." Shortly after it is discovered that a man was killed by the running board of a rapidly passing car, at a time when the heroine was at the wheel of her car. The situation shows her, her danger, and she finally weds the honest district attorney.

Frederick Burton as the attorney proved the most interesting portion of the evening's programme. He brought interest and sincerity to an otherwise commonplace play.

The cast: Frederick Burton, Robert Ober, Calvin Tibbits, Sydney Shields, William Cullington, Cleo Cook, Allen Brooks, Osbourne Searl, Robert Elliott, Agnes Mare, Fan Bourke, Elvia Bates, Helen Bancroft, Mrs. Lewis McCord, and others.

Mutt and Jeff occupied the Apollo stage May 8-10.

The week of May 12 will see the Kinemacolor Pictures of Panama Canal and Balkan War.

Girl ushers have replaced the boys at the Apollo, and are proving the customary success.

It now appears definite that the new Winchell Smith comedy, soon to open here, will bear its former name of No. 6 Washington Square, definite newspaper announcements being made of the play using that name. The play may supplant the Kinemacolor Pictures for a portion of the week of May 19. The cast is to include Taylor Holmes, Frederick Truesdale, George Barnum, Sam B. Hardy, Lily Cahill, Harriet Davis, Grace Hannan, Nanette Frances, and others. Cohan and Harris will be the producers, and Victor Mapes a joint author with Smith.

The Fortnightly Club, a local dramatic reading club, ended its current year by presenting at a private performance on Monday, May 5, Charles Frederick Nirdlinger's one-act play, Washington's First Defeat, telling of Washington's first love adventure.

A half-holiday has been allowed the local schools on Monday, May 12, during the presence here of Ringling's Circus.

ARTHUR G. WALKER.

SPRINGFIELD, ILL.

The Chatterton's Opera House was dark week of May 4. Rex Underwood, violinist, assisted by Helen Stanley, late of Chicago-Philadelphia Grand Opera co. in recital May 9. Mr. Underwood is well known in Springfield, making his home here till he went to Europe to study under the masters of that country.

Burlesque and vaudeville pleased to fair business at the Empire April 28-May 3.

Vaudeville week of April 28-May 3 at the Gaiety. Samuels and Rizzo, the Emanons, Charles and Agnes Loftus, La Asro Acrobats, Seven American Whirlwinds, Devere and Lewis, Taylor and Hussal Brothers, Eal and La Viana Sisters made a good bill to final business. The Gaiety closed to vaudeville May 6, and opened to photoplays for the balance of the Summer.

Vaudeville at the Majestic week of April 29-May 5: change mid-week. First half: Jolly and Wild in the musical tabloid, Over Night in Boston, pleased. Last half: Child's Hawaiians, the Langtons, Sam Hood, blackface: Orpheum Comedy Four, and Dio's Animals completed a good bill to capacity business.

Excellent line of photoplays to good business at the Lyric.

At the Vaudette interesting pictures to good business.

At the Grand, Amuse-U, Capital, Savoy, Royal photoplays to average business.

Pictures to fair business were seen at the Casino.

Mrs. Walter Winhein, formerly Marie Desmoyers, of this city, who is well known in the social circles of the State Capital has joined the Selig Polyscope co. She has appeared in two films at a local picture house: subjects, God's Way and Arabia Takes the Cure.

ELMER L. TOMPKINS.

ST. PAUL

The Concert, with Leo Ditrichstein, opened to a large audience at the Metropolitan May 5-7. Ribble and Martin's U. T. C. May 8-10. Wright Huntington Players begin stock season in The Deep Purple May 11-17. The Spendthrift May 18-24. Maude Adams, John Drew, Rose Stahl, and Raymond Hitchcock will appear during balance of regular season.

The Shubert was dark May 4-10. The musical stock co., which begins its Twin Cities engagement at the local Shubert May 28-31, includes Gus Weinberg, Roger Gray, Harry Parleigh, Kenneth Bradshaw, George Lorr, Otto Kestner, Ann Tasker, Jessie Stoner, Nellie Cune, Albert Whiting, and Mabel Vivian. The Bells of New York will be the opening bill.

The fact that almost every number on the Orpheum programme May 4-10 is a musical turn, makes the bill doubly entertaining. Armand Kaliz and Amelia Stone, Cecile Bernsford, Fred Watson, and Rena Santos, and Miss "Mike" Berkin were all decidedly musical. Lew Hoffman juggled hats successfully. Taree Gilmorettes presented an athletic novelty, and Victor Moore and Emma Littlefield supplied the big laugh.

Empress offered Exposition Four, Trainer (sketch), Booth Trio, Marson, and Lightner and Jordan.

Grand had Girls from Missouri.

Fred G. Albrecht, director of Orpheum Orchestra and leader of the Dans Band, has again been given the contract to furnish the Como Park music during the Summer.

The roster of the Wright Huntington Stock co. at the Metropolitan follows: Laura Hudson, Louise Gerard, Edna Davis, Josephine Fox, Henrietta Dickinson, Frank M. Thomas, Duncan Penwarden, Guy Durrell, Earl Lee, Teddy De Lee, George Connor, and Mr. Huntington.

JOSEPH J. PRISTER.

OMAHA

Nazimova in Bella Donna was seen at the Brandeis May 2, 3. The supporting co. was excellent. Everywoman opened a week's engagement to a large and well-pleased audience, This is the last week of the regular season at the Brandeis, although there will be one or two good attractions in June.

The bill at the Orpheum week of May 4 includes Clara Ballerini, Johnny Small and his Small Sisters, Peggie Lennie and co., Hyman Meyer, Eight Palace Girls, Diamond and Brennan, and the Jordan Girls. Business is good.

The Winning Widow is the musical offering at the Hippodrome, with three performances daily.

The Kraz has The Darlings of Paris.

The Gayety has closed its regular season and opened week of May 4 with 5-cent movies for a Summer season.

J. RINGWALD.

PORTLAND, ORE.

Everyone, as usual, enjoyed Chauncey Olcott in The Isle of Dreams at the Heilig April 27-30. Nat Goodwin in Oliver Twist was equally well attended and did a good business May 1-3. Following, John Drew in A Perplexed Husband and Rose Stahl in Maggie Pepper.

At the Baker Fifty Miles from Boston was the week's programme April 27-May 3. Two nights were given over to the Portland Ad Club, at which a number of Portland talent added to the success of the offering. This was followed by Mrs. Wiggs of the Cabbage Patch, with Rast Lynne underlined as the final week of the stock co. Richard Carle, a Portland boy, was a new member of the stock company this week.

Jessie Busley is headliner at the Orpheum.

Carmel Sullivan, a Portland girl and member of the Portland Symphony Orchestra has been engaged on the Empress circuit, playing at the Empress week of May 5.

JOHN F. LOGAN.

SEATTLE

At the Moore the attraction was The Merry Widow April 27-30 and matinee April 30. It was presented by an excellent co. before houses averaging good business. Mabel Wilbur in the title-role and Charles Meakins as Prince Danilo were seen to advantage. Under the auspices of the Ladies' Musical Club, Eugene Ysaye, assisted by Gabriel Ysaye, violinist, and Camille Decreus, pianist, gave a violin recital May 1, which was thoroughly enjoyed by a large audience.

The College Club of this city presented On a Roof Garden May 2, 3 at the Metropolitan, before large and enthusiastic audiences. It was given in aid of some local institutions.

The offering at the Seattle was The Fortune Hunter April 28-May 4, matinees May 1, 3, 4, which was presented by a capable co. before houses ranging from medium to capacity. Dwight A. Meade made a hit as leading man. Nana Bryant as Betty Graham sustained the role with skill and fidelity. In the cast were Claire Sinclair, Guy Hitner, John O. Livingston and other talent.

At the Empress, Hal Stephens and vaudeville April 27-May 3.

At the Pantages, Julie Ring and vaudeville April 27-May 3.

At the Orpheum, Jessie Busley and vaudeville April 27-May 3.

BENJAMIN F. MESSERVEY.

ROCHESTER, N. Y.

The Manhattan Players opened their Summer engagement at the Lyceum May 5.

Get-Rich-Quick Wallingford, by the Louise Coleman Players, at Shubert May 5-10, drew capacity.

At the Temple Bud Fisher, the newspaper artist and humorist, who created the Mutt and Jeff Pictures, delighted large audience May 5-10.

The Primer Stock co. in Deadwood Dick, May 5-10, packed at the Baker.

The World of Pleasure Girls, headed by Will Fox and Harry Steward, were at the Corinthian April 28-May 3, and pleased. Charles Howard, a clever comedian, and his Columbian Burlesquers, packed house May 5-10 with good attendance. May 10 is the end of the Eastern Burlesque Wheel here.

The Gordon, Victoria, and Family venture continue to be well patronized, and Genesee, the Grand, the Pittsburgh Hall, and Hippodrome, the low-priced moving picture theaters, are drawing well.

ROBERT HOGAN.

SPOKANE

Auditorium dark all week May 4. Chauncey Olcott May 11, 12 in The Isle o' Dreams. Lyman Howe's Animated Pictures May 8-10.

Anda Due, leading woman at the American, made her first appearance in The Liars at the American, and was immediately established in popular favor. Miss Due is indeed a valuable acquisition. The Girl in the Taxi is underlined.

The season at the American ended May 11. Manager Carl L. Milliman announces he will continue in stock next Fall. He will spend the Summer assembling a co., which will include a number of the present favorites.

Huron L. Blyndenburg, character man with the American Stock co., playing under the name of Huron L. Blyden, has filed suit for divorce from Daisy Blyndenburg. He asks for control of the minor children.

Because he gave he was injured by a falling signboard of the Auditorium, Oscar Carlson has brought suit against the theater for $2,500 damages. Carlson declares in his complaint that the wind blew the sign from its fastenings, and the boards fell on his head.

For the farewell performances at the American week May 5, Manager Milliman set aside the various matinees and eveninge as testimonials to the popularity of favorites in the co. Monday evening was "Hall Night," in honor of Henry Hall, the leading man. Thursday's and Saturday's matinees were "Anda Due Matinees."

Harry A. Driscoll has been given the contract to furnish band music in the Spokane public parks this Summer. The first concert will be given June 22.

W. E. McCANA.

PATERSON

Thurston, the magician, paid us his annual visit May 5-10 at the Lyceum. As usual, his performance contained many new novelties and his audiences enjoyed it immensely. The African Hunt Pictures are underlined May 12-17.

At the Opera House Manager Mark offered the usual vaudeville bill to fair houses May 5-10. He transferred the entire bill to the Elks' Club May 7, where they were accorded a hearty welcome.

The Majestic continues to draw well with vaudeville and pictures. Francis Yates, the clever female impersonator, was the headliner May 5-10. His fellow townsmen gave him a royal reception.

The Empire and Orpheum continue dark.

JOHN C. BUSH.

HARTFORD

Within the Law returned for the third time this season, playing at Parsons's May 6, 7, and proved that it still has plenty of thrills for Hartford theater people. Catherine Tower impersonates the heroine as cleverly as ever. Beatrice Noyes, Howard Gould, and Sidney Booth were all excellent.

Poli's Stock co. is presenting for its opening week The Man from Home. The stock devotees have been crowding the theater and their enthusiastic greetings of the old favorites, notably Edmund Elton, John Westley, and Frank Monroe is very gratifying to the players.

The Hartford presents a very entertaining bill headed by Mysterious Edna: "the Flying Venus," and the moving pictures are quite good.

The many picture theaters are all doing good business, especially the Empire, which is showing a film of local interest entitled Seeing Hartford. Of course all who happened to be taken in the picture come to see themselves and bring along their friends.

Theatergoers of Hartford are all greatly interested in the coming production of Washington Square, at Parsons's, May 15-17, for the first time on any stage, as Winchell Smith, a Hartford man, is co-author with Victor Mapes. Taylor Holmes has been "loaned" for the event by Henry W. Savage, and the entire co. has been carefully picked.

LAWRENCE SHEPARD.

MONTREAL

Tyrone Power opened May 5 to fair business at His Majesty's in Julius Caesar. Under his own management, Mr. Power's Brutus, which received so much favorable comment when seen here with the Faversham production, has developed and improved and a number of finer points have been added. His tent scene with Cassius and later his meeting with the spirit of Caesar were particularly powerful. The Cassius of Ian McLaren was a fine piece of work and the Portia of Mrs. Tyrone Power is deserving of special mention. The supporting co., as a whole, was capable and the production adequate, the mob scene doing credit to the stage-management of James W. Castle. Rose Maid May 12-17.

The much discussed Hindle Wakes was presented at the Princess May 5-10, and proved one of the most gripping and powerful dramas seen here in a long while. To mention those who deserve credit would be to run through the whole cast; specially good, however, were the Fanny of Emelie Polini and the Nathaniel Jefcote of Herbert Lomas. Boy Blue May 12-17.

A bumper house greeted the return of the Orpheum Stock May 5, when the strong play of The Gamblers was given. All the old favorites received a hearty welcome. Lillian Kemble and Charles Mackay appeared in the leading parts, which they have also played with success in the road production. William Webb, Samuel Reed, Richard Ogden, Stuart Fox, and Ainsworth Arnold, all members of last season's stock, were all well cast. Among the newcomers Elenor Brent did good work as Isabel Emmerson and has a good stage appearance, and Jane Mareet gave a clever sketch in the part of the maid Jane. Salomy Jane May 12-17.

The Bowery Burlesquers gave an entertaining show at the Royal.

Denise is the bill given by the French Stock at the National.

The formation of a new opera co. is announced by Albert Clerk-Jeannotte, general director of the Montreal Opera co. during the three years of its existence. This organization, which will probably be called either the Canadian or the Dominion co., will be an entirely new enterprise and unconnected in any way with the old Montreal co., although several singers who appeared with the disbanded troupe will join the budding co. The season will consist of eight weeks in His Majesty's Theater beginning early in November. The co. will then go on the road, visiting Toronto, Quebec and Ottawa, in Canada, and Rochester, Albany, Buffalo and other cities in the United States, the entire itinerary covering some twenty-two or twenty-three weeks. The repertoire will include sixteen operas.

W. A. TREMAYNE.

JERSEY CITY

It remained for Manager Frank E. Henderson to bring the greatest vaudeville bill on the stage to the Majestic May 5-10, to crowded houses twice a day. Eva Tanguay and her cyclonic co. It is a great offering and Eva and her associates were immense. Each act was alone in its line and gave the best of satisfaction. The Five Musical Nosses are a feature, as are also Johnny Ford, Harry English and co., the Rose Valeria Troupe of wire walkers, Mabel Williams and Elsie Wales, Bonsmor's Arabs, and Brady and Mahoney. Madame Sherry May 12-17.

Broadway After Dark drew large houses at the Academy of Music May 5-10, when the favorite Academy Stock co. appeared to excellent advantage and gave immense satisfaction to the horde of loyal patrons. Cabaret and waltzing one night a week and the country store another night help to diversify the week. New moving pictures are shown between the acts daily. St. Elmo May 12-17.

Business at the Orpheum May 5-10 has been hit a bit by another vaudeville co. in town, but the patronage is almost up to the mark. A good bill was presented by Flying Waldo, a daring trapezist; the Follies Trio, Dave Austin and William Stuart, Walter Collins, Clayton Drew's Players, Hallen and Hayes, Franconi's Dogs, and Collins and De Schelle. Work is being rapidly pushed on the new Summer garden adjoining this theater.

The Broadway Stock co. appeared in Girls at the Broadway, Bayonne, May 5-10, to crowded houses, and gave a clever performance of a good play. Excellent work was done by Robert Le Hecon, Lorna Elliott, Irene Timmons, Carr Hastings, Arthur La Rue, Paul Anderson, George Fox, and Margie Lytton. The Talker May 12-17.

The Bayonne Opera House went back to vaudeville and pictures May 5, to large audiences. The opening bill was made up of acts by Wilfred Clarke and co., the Mitchell Sisters, Jack Atkins, the Hayoma Japs, Little Lord Roberts.

The Monticello cut out the vaudeville May 5 and now offers new pictures daily.

The Log Cabin and Jersey Airdome opened for Summer season May 6, with vaudeville and pictures. The same bill is given at both places.

Keith's and the Bon Ton are packed nightly, where vaudeville and pictures are given.

Buffalo Bill May 12. Ringling's Circus May 15.

The Summer stock season at the Hudson, Union Hill commenced May 5, when The Country Boy introduced an aggregation of performers who started right in to become favorites. The play was a credit to the stage-manager, and the house was crowded. The performance was one of rare excellence, and all the parts were capitally played. The new co. consists of Anna Murdock as Amy Le Roy, the show girl; Albert Latcha as Tom Wilson, Frank McCormack as the grouchy newspaper man, Kitty Brown as Jane Belknap, Anna Bates as Mrs. Wilson, James Cooper, Patsy McCoy, Berna Deane, Marie Fitzgerald, Marjorie Taylor, Guy Nichols, Mrs. Richard Golden, Mrs. Stuart Robson, Henry Fearing, Dean Berne, and Willard Webster. John Appleton, still remains as stage carpenter. The City May 12-17.

Willard Webster, a member of the Hudson Stock co., Union Hill, was tendered a banquet May 6 by a number of New York friends.

WALTER C. SMITH.

PITTSBURGH

The grand opera season was opened at the Alvin May 5-10, with the Aborn English Grand Opera co. in Verdi's Il Trovatore. Edith Helena, Lillian Robinson, and Louis Daniel equally shared honors, and the other principals scoring were: Wilmot C. Goodwin, Leonid Samaloff, Alda Hemmi, Margaret Jarman, and Giuseppe Agostini. The principals of the cast alternated, and Max Pichaudier conducted. The work of the chorus was adequate, and the entire production was a credit to the Messrs. Aborn. Faust will be sung May 12-17.

Ziegfeld's Follies of 1912 drew capacity houses at the Nixon May 5-10, and pleased its audiences. Prominent in the cast were: Bert Williams, Leon Errol, and Elizabeth Brice, and Ching Ling Foo and co., the latter giving a very mystifying and interesting act. Of course, the usual "Ziegfeld chorus" was much in evidence. Henrietta Crossman will be seen May 12-17 in The Real Thing, which will practically end the season at the Nixon. Lyman H. Howe's Travel Festival May 19-24.

The Barnum and Bailey Circus, with its numerous clowns, menagerie, etc., pitched its tents on the East Liberty Show Grounds May 7, 8, and showed to S. R. O. business.

Bessie Clayton and co. headed the bill at the Grand May 5-10, with a splendid dancing act. The remainder of the bill was adequate. Jose Collins and Maurice Farkoa (late of Merry Countess) are the headliners week of May 12.

The Harry Davis Stock Players at the Duquesne appeared in Pomander Walk week of May 5. Eva Taylor making a capable Marjolaine and Charles Gunn carrying the role of John Gayle to advantage. Dennis Harris, Jerome Storm, and Hal de Forest were all praiseworthy. Catherine Stanton, who made her farewell appearances with the Davis Players in this piece, was cast as Madame Lachenais, and gave the role a clever and careful interpretation. Her departure will be very much regretted by her numerous friends and admirers in Pittsburgh. During her stay with the Davis Players she has been known as a conscientious worker, and has made a host of friends. I'm sure Katherine Stanton has our best wishes. Hoyt's A Trip to Chinatown is the offering May 12-17.

The American Beauties, with Cook and Lorraine featured, attracted largely at the Gayety May 5-10. Marie Brandon, the dancer, scored. The Gay White Way May 12-17.

Albert Phillips and Lelia Shaw were seen in The Gray Hawk at the Lyceum week of May 5. There are some strong situations throughout which both stars take advantage of. In support were Edna Roland, Jean Saverell, and H. J. Terry, and others. Seven Days May 12-17, then comes Sis Hopkins, which closes the season at the Lyceum.

DAN J. PACKINHAM.

DES MOINES

Week commencing Sunday matinee, May 4, Are You a Mason? at the Princess. Under Two Flags May 11.

The Berchel is closed for the season.

Vaudeville bill for the first half of week at the Majestic May 4, headed by Crossman's Six Panjo Phiends; for latter half of week, Thursday matinee, bill headed by Little Hip and Napoleon.

Vaudeville at the Orpheum. Bill for final week headed by Willard Mack and Marjorie Rambeau.

The season in Des Moines is fast drawing to a close.

Madame Nazimova in Bella Donna was the closing play at the Berchel, and it was an appreciative audience that greeted and approved of Nazimova's interpretation of Mr. Hichens's novel.

The Princess will close in two weeks, having chosen for their final play Under Two Flags.

Most of the members will leave at once for their summer homes.

The Majestic will remain open all Summer.

A. KOHN.

BUFFALO

At the Star May 5-10 the Bonstelle Stock co. presented The Runaway. Miss Bonstelle as Odette, supported by Curtiss Giles and others; 5, 6, 7, Miss Bonstelle will present Curtiss Giles in The Country Boy May 12-17.

The Concert was the attraction at the Teck May 5-10, with Edna Baker as the Sensible Wife and Dallas Anderson as the musician, of Teck Theater Stock co. Larry Sawyer, Get-Rich-Quick Wallingford, with Fred Eric and Cecil Yapp in the co., May 12-17.

Blanche Yurka and Theo Gamble headed the performance of The Squaw Man, by the Baldwin-Melville Stock co. at the Majestic May 5-10. Larry Sawyer, St. Elmo May 12-17.

Kathryn Kidder in The Washerwoman Duchess headlined at Shea's May 5-10 in the role of Madame Sans Gene. William J. Dooley and co. of juvenile in The Lawn Party is an excellent bit of entertainment. The others on the bill were of unusual versatility. Lillian Russell May 12-17.

Noodles Fagan topped the bill at the Academy May 5-10. The Country Editor will headline May 12-17.

The Oriental Burlesquers kept large audiences at the Lafayette in a joyous mood.

J. W. BARKER.

PROVIDENCE, R. I.

The Aborn English Opera co. continued at the Providence Opera House May 5-10 to good business, with excellent performances of Carmen and Rigoletto. Lucia di Lammermoor and Cavalleria Rusticana and I Pagliacci will be sung May 12-17.

Over Night proved a capital comedy for the Albee Stock co. at Keith's May 5-10; good business being enjoyed throughout the week. The Passing of the Third Floor Back May 12-17.

The Empire Players won merited approval with a fine performance of The Deserters May 5-10. Lovell Alice Taylor and Homer Barton have the leading roles. Friends May 12-17.

The Westminster opened the Summer season of pop vaudeville and moving pictures May 5, with an attractive bill. The bill will be changed each week.

Bertha Leith Leonard has joined the Empire Stock co. for the remainder of the season. She comes well recommended and should make a pleasing addition to the co.

James H. Doyle has been selected to direct the Albee Stock co. during the remainder of the season, replacing Joseph Byron Totten, who resigned last week to take a trip abroad.

H. F. HYLAND.

ALBANY, N. Y.

The New Grand Theater, under the management of C. L. Robinson, which had a most auspicious opening last week, offered excellent attraction this week in The Quaker Girl, which drew large audiences May 5-7. The cast included Natalie Alt in the title-role, who won a well-deserved hit. Victor Morley, a breezy juvenile comedian, scored strongly. Others in the well-balanced co. were Miss Andree, Stella Beardsley, and Phil J. Moore.

Mutt and Jeff May 12-14. Bessie Abott in Robin Hood May 15-17.

The May Musical Festival at Harmanus Bleecker Hall May 5, 6, attracted packed houses. Lotell-Vaughan Stock co. in Charley's Aunt May 7-10 pleased the patrons. Blanche Bates in The Witness for the Defense May 12.

The Empire closed a most prosperous season this week with the Gay Masqueraders. Prominent in the co. were Mark Adams, George B. Scanlon, Cosmos von Muller, and a large and attractive chorus.

At Proctor's George Wichman, Muller and Muller, Strombier Brothers, Joe Demings, Sylvia Wayne, and the Passenger Wreck were pleasing features which attracted large crowds.

Edna, the Flying Venus; Dancing Kennedys, Si Janks, Three Singing Miners, and Schaeffer Sisters were good drawing cars at the Colonial.

The Gaiety closed a highly successful season last week with The Blue Ribbon Girls. Jeska Swarts, an Albany girl, who has achieved honors in grand opera, will appear here in concert with Pasquale Amato, the Belgian violinist, at Odd Fellows' Hall June 2. M. J. Sweeney, a popular young newspaperman, is press representative at the New Grand.

The Empire, one of the most profitable and competently conducted houses in the Columbia Circuit of burlesque theaters, closed the regular season Wednesday night with a benefit performance for the efficient resident manager, James H. Rhodes, to whom is largely due the credit for the high standard maintained at this popular theater.

GEORGE W. HEARICK.

EDMONTON, ALTA.

Andrew Mack, always a favorite, scored at the Empire on a good bill with his melody monologue May 5-7, called The Ship's Concert. Irene Beresney, cimbalist, accompanied by M. Yonka, violinist, also being received with favor. Others: Bob Matthews and Al. Shayne in A Night on the Bowery, Joe Willard and John Cain in Detectivism, Harry De Coe, the Girl from Chicago; the Five Harlers, and Edison's Talking Moving Pictures. The Merry Widow, with Mabel Wilbur, Charles Meakins, Oscar Figman, and the Maxim Chorus played to big business May 8-10.

The Permanent Players of the Lyceum presented Lena Rivers, with Genevieve Cunningham in the title-role, May 5 and the week, to good business. Irving Cook was the Joel Slocum. The co. gave adequate support. Underlined. Uncle Tom's Cabin.

Elbert Hubbard, the sage of East Aurora, gave his lecture, "Making a Living," at the Bijou May 9, appearing under the patronage of the Edmonton Ad Club. He was entertained by the organization during his stay in the city.

Mrs. Alex Pantazes heads the bill at the opening of the Pantazes's Theater May 12. The house was sold out for the first day's performances.

Chief of Police Carpenter has formally informed the attorney-general's department that the Portola Theater, of which Grant Churchill is owner and manager, is presenting photoplays on Sundays, but so far no action has been taken. The Orpheum and the Gem theaters also operated on May 5.

C. A. Roudebush, of Spokane, has leased the Auras at Wetaskiwin, Alta. The house will be on the circuit with Edmonton and Calgary for vaudeville offerings, also presenting moving pictures. A five-piece orchestra has been engaged for the season.

Thomas Walker, census enumerator, is using slides in moving picture theaters and displays ads on billboards, and the daily and weekly newspapers in urging residents of the city to give full information to the canvassers. In this way it is expected to reach every person in the city. The canvass just completed by the directory company gives Edmonton a population of 63,000, as compared with 53,340, shown by the civic census taken in June, 1912.

ANDREW WOLF.

KANSAS CITY

Things theatrical in Kansas City were at a low ebb for the week of May 4-10, as several of the theaters are dark, with the closed season in near view for others.

Eva Lang, in the jolly comedy, Nobody's Widow, was the Willis Wood offering 4-10, playing to very satisfactory business. There is a good plot to the story, and some amusing features as well, all of which were cleverly brought out by Miss Lang and her co. The part of Roxana Clayton was cleverly played by the star, while William A. Morse, as the Duke of Moreland, shared in the honors. Jane Evans, John Maurice Sullivan, and others of the co., also deserve praise. The Chorus Lady 11-17.

The Lyman Howe Travel Pictures drew good-sized audiences to the Grand 4-10. Races in Air and Sea, and special views from the City of Paris, were features.

The Shubert was dark 4-10, except for the Symphony Orchestra concert 6, at which Madame Gerville-Reache was soloist. One or two other offerings may be seen here before the final closing for the season.

The Eternal Waltz was the headline offering at the Orpheum 4-10, the usual big houses being in evidence. Other acts also pleased.

Al Reeves and his Big Beauty Show, featuring Andy Lewis, held the boards at the Gayety 4-10, opening to two big Sunday audiences. The show was enthusiastically received. This is the closing attraction at this theater, which announces a reopening early in August.

The Empress had J. K. Emmett and co. as the topline attraction 4-10, playing to big business throughout the week. Other acts on the bill also pleased.

The ten-cent policy at the Garden is proving a hit with the patrons of that house, and promises to bring them increased business throughout the Summer months. A bill of merit drew good business throughout the week of 4-10.

D. KERDY CAMPBELL.

CINCINNATI

The season here is just about ended for 1912-13; and with the merry tunes of the street pianos these bright Spring days is mingled the last dying echoes of the few theater orchestras that are scraping out the overtures to the remaining performances of the season.

The Lyric is finishing its season, however, in no mood of sadness, for Gertrude Hoffman and the Winter Garden co. came to town May 4 for the last week at this house. The bill was Broadway to Paris, and Miss Hoffman was assisted by a splendid company of co-workers, and the whole performance, with its riot of color, mirth, music and dancing, formed a worthy jubilee occasion for the closing bill. Business was good throughout the week.

The same kind of a bill was given 4 at Keith's, where there is still one more week to run. Ruth St. Denis in new dances was the headliner. The rest of the bill was made up by Willa Holt Wakefield, S. Miller Kent and co., Mr. and Mrs. Jimmy Barry, Ed Morton, Muller and Stanley, Charles Ledegan and Mattinetti and Sylvester. New talking pictures were also given.

At the Empress, the S. and C. bill was headed by Grace Cameron. Other good acts were given, Hal Merritt scoring a close second.

The Coney Island steamers are doing a big business on their trips through the flooded sections of this part of the valley prior to the opening of that resort for the Summer, one of the boats going as far as Louisville, Ky.

The regular opening of Chester Park 11. However, it has been open for inspection the last few Sundays.

The surprise of the season in managerial circles, in this city, was recently sprung when it was announced that Col. James E. Pennoyer is to relinquish his control of the Heuck Amusement co.'s enterprises, which include the Lyric, taking effect June 1. Mr. Pennoyer has long been one of the most prominent men in theatrical affairs in this part of the country. He is to be succeeded by C. Hubert Heuck, the eldest son of the founder of the Heuck enterprises.

In this connection it is a relief to know that the Lyric will not be a popular-priced house next season. The Heuck contract, with Messrs. Shubert as booking agents, still has some years to run, and contracts for next season's plays have already been signed, assuring the following of that house the same high class of attractions.

JOHN EDWARD PHOMME, JR.

MINNEAPOLIS

Contrast marked the closing week of the Metropolitan season, Kibbie's Uncle Tom's Cabin dividing the honors with Belasco's production of The Concert. The first production was received with great joy by critics and public, individual mention of the artists involved not being necessary. Leo Ditrichstein was seen in his remarkable characterization of the musician in The Concert 5-10, with Isabel Irving as leading woman and Nye Chart and Madge West aiding in the support. The Metropolitan probably will be dark all Summer, save for visits from John Drew, Raymond Hitchcock, Rose Stahl and Maude Adams.

The Shubert, after being dark several weeks, opened 11 with The Prince of Pilsen. Jose Collins and Lottie Kendall being featured. The Merry Widow, with Charles Meakins and Mabel Wilbur, will follow for a week, after which the Summer stock season will open 25 with Allen Jimmy Valentine, Lee Baker and Edith Evelyn are again to head the company, which will include Burke Clarke, Luella Bender, Louise Farnum, Bert Walter, Charles Dodd, Schuyler Ladd, Frances McLeod, and others. This company will alternate with a musical stock at the St. Paul Shubert, thus allowing two weeks for each production. The musical comedy will include Gus Weinberg, Roger Gray, Anne Tasker, Mabel Vivian and Jessie Stoger. The opening bill will be The Belle of New York.

The Bijou has closed for the season, and the Gayety closes this week.

The Orpheum still has a few more weeks to run. The Trained Nurses heading the current bill, with Katherine Kidder, Willard Mack and Marjorie Rambeau and other good acts to come. At the Unique, John B. Hymer's Passenger Wreck was the headliner, while Edward Jose in The Strike filled a similar position at the Miles.

CARLTON W. MILES.

THE M. Stein Cosmetic Company, manufacturers of Stein's make-up and toilet preparations, have issued a striking card for window display, showing their new face powder package, which is being extensively advertised to the general public, a large package of good face powder to retail at 20 cents.

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PITTSFIELD THEATER AIDED

The loyalty of the citizens of Pittsfield, Mass., to their theater was demonstrated by a patriotic policy of co-operation recently. A year ago fifty of its citizens bought the local theater and installed William Parke and a stock company. Recently financial difficulties threatened to swamp the venture, but by raising $10,507 in a five-day campaign, residents of Pittsfield have insured the financial success of their "community theater" this Summer; and the William Parke Stock company will remain for the season. The future of the company was in doubt until a few days ago, for, according to Mr. Parke, the "community theater" management was about $7,000 in debt. A movement by the citizens in behalf of the enterprise led to the formation of thirteen teams of ten members each to conduct a campaign to raise funds. Reports of captains of the teams last night showed that pledges had been received for $10,507 for the purchase of seats for a period of sixteen weeks.

VINCENT SULLIVAN LEAVES STAGE

Vincent Sullivan, the well known tenor of The Spring Maid and The Rose Maid, and a graduate of Columbia University, has given up his stage career to become a partner in the firm of Brown, Sullivan and Brown at Aeolian Hall, who are working in the interests of a few selected artists. Mr. Sullivan will take charge of the musical department.

$100,000 PLEDGED FOR OPERA

Edward Kellogg Baird, chairman of the City Club's Opera Committee, announced on May 4 that $100,000 had been subscribed up to that time, of which amount were the following pledges: Otto H. Kahn, $50,000; W. K. Vanderbilt and Clarence H. Mackay, $15,000 each; Harry Payne Whitney, $5,000. Contributions from City Club members aggregate $25,000.

It is proposed to form a corporation with $500,000 capital stock. Among the incorporators there will be the names of five prominent women.

COURT DECISIONS IN ALBANY

ALBANY, N. Y. (Special).—By a decision of the Court of Appeals Edmond J. Hayes, who starred in The Wise Guy, when the action brought against him by his wife, Catherine Hayes, an actress, to enforce payment of arrears of alimony, amounting to about $800.

Hugh Reilly, of Albany, through the Supreme Court, has secured a verdict of $500 against the Barnum and Bailey Circus Company, for alleged injuries received by being struck in the face by an usher during a quarrel resulting from an argument over the location of seats, brought by Reilly when the circus appeared here last June.

GEORGE W. HEARICK.

PRESIDENT'S DAUGHTER SINGS HERE

Margaret Wilson, daughter of the President, was heard as a singer, for the first time in New York, on May 4, at the home of Mrs. George Crawford Clark, 108 Seventh Avenue. She sang Grieg's "Wanderlied" and "Ein Schwan" and Thayer's "My Laddie."

OTIS SKINNER RECOVERING

News received from THE MIRROR correspondent in Indianapolis, and contained in our regular Indianapolis letter, announces the favorable progress of Otis Skinner, after an operation for mastoiditis.

OFF FOR EUROPE

Constance Collier, John Glendinning and Robert Loraine were passengers on S. S. *Cedric*, of the White Star line, which sailed last Thursday for Liverpool.

"BUNTY" MARRIES "FATHER"

Molly Pearson Becomes Mrs. Ethelbert Hales on the D. Q.

"Good-by and many good wishes.
"MRS. ETHELBERT HALES,
(née Mollie Pearson)."

Thus read a note which came from the pier of the Royal Mail Steamship Company, received at the offices of William A. Brady.

It was the first and last intimation that the resourceful Bunty had ceased her loneliness in real life and taken unto herself a companion.

The lucky man is Ethelbert Hales, who played the part of the father in Moffat's comedy of Bunty Pulls the Strings.

Miss Pearson first attracted attention as the slavey in The Passing of the Third Floor Back.

The Bunty company closed its season in Pittsburgh last week and the happy pair (time and place of whose marriage no one seems as yet to have discovered) sailed on the steamship *Magdalena* on May 10.

A SUCCESSFUL TABLOID

George Barr has been presenting tabloid plays and comedies with his clever company of seven people at the Casino Theater, St. Johns, Newfoundland, for the last eight weeks. They will return to New York by May 24 and Mr. Barr solicits time from managers who require such an attraction. His address will be found in advertisement.

MRS. FISKE'S BENEVOLENT WORK

DETROIT, May 12 (*Special*).—Mrs. Minnie Maddern Fiske is seen as a leading feature of a kirmess, at the Shubert Theater in this city. The event is held in the interest of the Humane Society of Detroit.

NATIONAL CENSORSHIP

Italy, home of government censorships, has produced another—a national censorship on moving picture shows—and it has been brought about with a neatness and dispatch disconcerting to other countries.

It happens in Italy that a prime minister in general and Prime Minister Giolitti in particular is a king, parliament, cabinet, emperor and czar all mixed up in one. As a consequence, when it occurred to Giolitti that a censorship of moving pictures might be desirable, the thing was just as good as done.

Premier Giolitti issued a circular with a long preamble upon the possibilities of evil of moving picture shows. Then followed the order establishing government censors and the provision that no film be produced in Italy for the first time without having been presented before one of these censors and favorably passed upon.

Five kinds of productions are specifically prohibited. There are first prohibited all films that might be contrary to public decency and good breeding. Then comes the prohibition of productions which might be contrary to decorum, to the established conceptions of honor, to the national reputation, to public order generally and to international relations.

TO FIGHT VAUDEVILLE

OAKLAND, CAL. (*Special*).—By dispensing intermissionless, high-class drama from a revolving stage, at the rate of three performances a day and twenty-five cents a head, Harry W. Bishop, proprietor of Ye Liberty Stock company here, is planning a solar plexus blow at the moving pictures and cheap vaudeville.

Bishop is the inventor and owner of the revolving stage, a model of which is in use at the Century Theater. He announces that the device has accomplished the elimination of intermissions and announces that, beginning next month, he will turn his theater into a three-a-day house.

He is planning the production of two different plays at night, in conjunction with a daily matinee. With performances at 7.15 and 9.15, he proposes to carry the fight squarely into the picture and vaudeville field. He will open with The Man from Home and Mrs. Wiggs, and proposes to carry on his fight by the use of plays of this caliber.

RETURN OF THANKS

Editor DRAMATIC MIRROR:

SIR.—Through your valuable paper I would like to express my thanks and gratitude to the many friends in the profession for their kind words and messages of sympathy to me in my hours of sorrow over the loss of my husband, William H. Hatter, who was laid at rest April 9, 1913, in the family plot, Mount Hebron, Evergreen Cemetery.

Sincerely,
STELLA DIARD HATTER.

FLORAL PARK, N. Y., May 5.

DISCLAIMS CRITICAL REMARKS

Editor DRAMATIC MIRROR:

SIR.—Would you through the medium of your columns allow me to disclaim certain remarks derogatory to Mr. Faversham's Julius Caesar and attributed to me, which appeared in the Chicago *Tribune* of April 21?

I should certainly not be so tactless as to attack the work of another producer in the newspaper without good cause, nor should I be so discourteous as to misuse the welcome of a strange country by abusing voluntarily one of its most popular actors. I have seen and greatly admired Mr. Faversham both as a producer and actor in The World and His Wife and The Barber of New Orleans, and this unwarranted statement has both pained and angered me. If you could give this contradiction due prominence—for bad tidings seem to travel faster and further than good—and help me to put right this unforeseen incident and unwelcome advertisement, I should be more than indebted.

Believe me Sincerely yours,
MILTON ROSMER,
Miss Horniman's Company.

P. S.—I have communicated with all the Chicago papers to this effect, but your own reaches a certain section of the public—my friends in the theatrical profession—who I am most desirous should see this disclaimer. M. R.

LOEW GATHERS THEM IN

Park Theater, at Columbus Circle, and New 14th York Said to Be His Latest Acquisitions

Marcus Loew is reaching out into many directions and is continuously adding to his already enormous interests. As a dominant factor Mr. Loew has come meteor-like into the amusement field, and it is predicted that by the beginning of next season he will have added another dozen theaters to his string.

Among his latest acquisitions is said to be the Park Theater, on Columbus Circle, this city, under a long lease, taking over the present Harris and McKee lease by paying a bonus running into many thousands. The New York is also figured in with the houses that are to pass into Mr. Loew's hands if he can induce William Morris to relinquish his lease.

Since the working alliance of the K. and E. and Shuberts interests has been wrought, it has been Mr. Loew's endeavor to acquire a number of theaters that will not be required for legitimate purposes.

The passing of the Colonial, in Chicago, into the hands of Jones, Linick and Schaefer may add another house to the Loew interests as those people are likely to operate in close association with the Loew-Sullivan-Considine combination next season. How many more surprises Mr. Loew has up his sleeve can only be conjectured. Perhaps Mr. Loew himself cannot tell, but no one need be surprised at any new and startling developments from this dynamic operator.

THE SHAKESPEARE-RUTLAND TRAGEDY

Editor DRAMATIC MIRROR:

SIR.—I see no possible escape from Howard Shafter's demonstration in a recent issue of THE MIRROR that the Earl of Rutland wrote Shakespeare's plays. The fact that in the one hundred and eleventh sonnet, the word "Manners" occurs settles the question for all time. For was not "Manners" Rutland's family name? But why should Mr. Shafter conceal from us the fact that Lady Dispenser assisted Shakespeare in the composition of those plays? Is not that rather disingenuous? In the very next sonnet—the one hundred and twelfth—are the words:

"Mark how with my neglect I do DISPENSE."

As Pontius Pilate once remarked, "What need we of any further witnesses?"

WILLIAM REYNOLDS.

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PUT-IN-BAY AMUSEMENT

SANDUSKY, O., (*Special*). — The Put-in-Bay Amusement and Concession Company was incorporated April 12, 1913, under the laws of Ohio, to construct, own, build, and lease buildings and devices for the entertainment of the public, the place of business or location of the buildings or devices being at Put-in-Bay, O., where Perry's Centennial will be held this Summer, the offices being located at Sandusky, O. Theo. A. Lauber, the secretary, has been selected as general manager. Numerous attractions have already been booked, and construction work is now in progress.

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CINCINNATI THEATER TO BE SOLD

The Walnut Street Theater, in Cincinnati, is on the market for sale at the fixed price of $400,000. The structure was erected some years ago by John H. Havlin as a hotel and theater, and has hitherto been conducted by its owner as a first-class house, but of more recent date it was under the control of the Anderson-Ziegler Company, playing Stair and Havlin attractions. It is expected that the sale will be immediately consummated.

SUMMER PARKS OPEN

Palisades and Coney Island in Full Swing by Next Saturday

To-night Luna Park will be formally opened for the Summer season, and the Spring carnival of ten days, which is one of the New York signs of approaching Summer, will begin at Coney Island. On Saturday the new Palisades Amusement Park, opposite 130th Street, will inaugurate its seventh season. One of the distinctive novelties for the coming season will be a mammoth swimming pool, where "midnight bathing" is sure to become a popular feature.

DATES AHEAD

Received too late for classification.

BARNES, AL. G., Circus: Pasco, Wash., 14, Sprague 15, Spokane 16, 17, Cranbrook, B. C., Can., 19, Fernie 20, Macleod, Alta., 21, Lethbridge 22, Claresholm 23, High River 24.
CONCERT, THE (David Belasco): New York City 19-24.
FAMILY CUPBOARD, THE (William A. Brady): Plainfield, N. J., 19.
HOFFMAN, GERTRUDE (Morris Gest): Toronto, Can., 19-24.
HOUSTON, Chinese Magician: Pekin, China, May 1-31, Canton June 2-28.
MY LITTLE FRIEND (F. C. Whitney Co.): New York City May 19—indefinite.
EVA TANGUAY: Chicago, Ill., 12-31.
WORTHAM AND ALLEN SHOW (C. A. Wortham): Granite City, Ill., 12-19.

GOSSIP

Al. H. Woods is expected to return from Europe to-day.

John Mason has bought a home at Bayport, Long Island.

Harry Cowley, who has been playing the Cockney part of Thomas in The Poor Little Rich Girl at the Hudson Theater, has been re-engaged for the part for next season.

Joseph Byron Totten resumes his position as stage director and light comedian, in which capacities he was so successful last season, with the Manhattan Opera House company, when it opens on May 19. For this reason he was compelled to decline Percy Haswell's offer to go to Toronto in a similar capacity, as a contract with the Manhattan was already drawn.

LITTLE ADS FOR LARGE WANTS

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PLOTS WANTED—I pay cash for good original plots suitable for photoplays. Submit synopsis. T. Veten, Fishkill-on-Hudson, N. Y.

WANTED—To know the whereabouts of S. E. Brady, Advance Agent. Send information. Flora Authier, 57 Water St., Vancouver, B. C.

WANTED TO purchase two ladies' human hair wigs; one with long flowing hair, and one for dressing. Any color. Willie Clark, Drawer 18, Astoria, Oregon.

WILL TYPE your plays from MS. or dictation. H. G., 1163 Bergen St., Brooklyn.

AMUSEMENTS the COUNTRY OVER

ALABAMA.

BIRMINGHAM.—MAJESTIC: Honeymoon Trail week 5: the work of Al. Nash especially commendable. Vaudeville week 12.——AMUSE-U: Johnnie Vesser, the Wadsworths, Schaefer and Reeves, Friley (Jap acrobat), motion pictures week 5.——REX: Empire Musical Comedy Co. week 5.——ORPHEUM and JEFFER-SON: Dark 5.——ODEON-TWO: Picture film of James J. Jeffries in Prisoners of Love, 5-7. It is with much pleasure that the public has received the announcement that the theatre will not go to vaudeville, beginning 12. Most Lyric Park had its formal opening Sunday 11, with all concessions in full blast. All the shutdown houses in the city are together recently, and formed an agreement to run two reels only for 5 cents. This will prove a very advantageous move to the exhibitors.

MOBILE.—LYRIC: Mr. Green's Reception 5-10 pleased good business.——DREAMLAND: The Edison talking pictures are drawing fairly well, but not as they should. All other picture houses doing good business.

CALIFORNIA.

OAKLAND.—MACDONOUGH: John Drew April 28-30; polished performance, to fine attendance. Rose Stahl 1-3; great comedy, to capacity houses.——LIBERTY: Franklyn Underwood and Frances Slocum, cantata; Bishop's Players, presented The Traveller Returns 28-4; play well presented; business very good.——COLUMBIA: Dillon and King in In Morocco 27-3; production and attendance fair.——ORPHEUM: Good bill 27-3; headed by Mlle. Dazie; Ben Deely and Co.; Bert Melrose and Another Than Usual; attendance very satisfactory.——Italo-Pirato Circus gave two performances 29, 20; capacity.

MODESTO.—MODESTO: Fine Feathers 5, 6.——ISIS: Dark.——Willow, in Tennessee 7, pleased crowded audience.——AUDITORIUM: Annual Musical Festival 2, 3.——DREAMLAND and STAR: Moving pictures, to good business.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE: Frances Starr in Once a Husband 7; Matinee 12.——EMPRESS: 2, and C. 3-4: good business.——BURNS THEATRE: Dark 5.

CONNECTICUT.

NORWICH.—DAVIS: Billy Allen's Comedy co. week of 5 to crowded houses; good co.; excellent singing and dancing and vaudeville turns. The Rose Maid 12. At the Auditorium and Breed usual vaudeville and pictures to good-sized houses.

WILLIMANTIC.—LOOMER: Jack Lynn Stock co. 5-10; favorable impression; business fair. Mutt and Jeff in Panama will close regular season 17. Talking pictures will follow 19, 20. Downey and Wheeler's Show billed for 21.

FLORIDA.

JACKSONVILLE.—DUVAL: Four Mary Brothers in Mr. Green's Reception closed 5; pleased good business.——ORPHEUM: The Courtney Girls (unkind), Lewis Sisters, and Marjorie Lake, pleased. Air business; closed 5.——PRINCE: McGowan and Harris, Knowland Sisters, Tom Hanlon, and feature photoplays pleased fine business 2.——OSTRICH FARM: Emma Marie Pavis and co., Carter and Carter, Buckley and Hamilton, and Fred Ovens April 27-3; fair attendance. Mrs. James Metcalf, mother of Earl Metcalf of the Lubin Dramatic co., is here on a visit until the co. leaves June 1. Frank Montgomery, of the Montgomery7 Amusement co., is taking a few weeks off and is travelling with the Manager to the Ocean picture. The stage of the Prince is to be enlarged and larger turns will be taken in their present quarters. Further developments in popular vaudeville houses will be announced shortly.

GEORGIA.

MACON.—GRAND: Vaudeville ending 3: Adelina De Rhetacleur, Weber and Smith-Fair: Rice and Franklin, great; Hanvey Midgette, strong; Burgess, strong; Mayo and Addie, heavy hit; Billy Reeves, held the house; Fred St. Onge co.——PALACE: Auroras, closed; good music and fine picture.——MAJESTIC: Musical comedies, good; pictures and music fine.——LYRIC: Billy Boyd, comedian, satisfactorily; music and pictures.

IDAHO.

BOISE.—PINNEY: Sweet Lavender, produced by local talent, auspices of the Columbian Club, April 28, 30, to pleased and packed houses; artistic performances. Boise Choral Society concert 2, Madame Nazimova in Bella Donna 21.

ILLINOIS.

DECATUR.—POWERS'S: Emma Boulton co. in Miss Satan, the Circus Girl, 1-5. Winifred St. Claire co. week 12. The Emma Boulton co. left Decatur 6 for Clinton, Ia. Manager Body states that the summer will be spent in rehearsing and that the co. will go on the road in the Fall. The last performance was called The Show Without a Name, which was given E. A. E. Miller Carnival co. opened a week's engagement here 5. Ben Dodson, of this city, has gone in advance of Cairo Brothers' Al Randy Shows. They opened their engagement at Blue Mound 10. Jess Lane, late of 101 Ranch Show, will take up the advance of A. E. Miller Shows.

DANVILLE.—LYRIC: Vaudeville 1-3: The Simmons, Gertrude Norton, Moore and Towle, Harry Hayward and co.; good bill all week.——COLONIAL: Pictures and illustrated vaudeville; usual business.——OLYMPIC: Good films and incidental vaudeville to good business. Charles Rowland, former manager of Lyric and until recently manager of the Orpheum, Kokomo, Ind., went to the Chicago office of the Allardt Brothers as head of the outside advertising. C. V. Miller is the present manager of the Lyric.

EAST ST. LOUIS.—AVENUE: Vaudeville and pictures headed by Lopez and Lopez, Flynn and Cushing. Three Via Daring Sisters, Knight and Moore, Swain's Rats and Cats; fair co. and good houses 5.——LYRIC: Moving pictures; capacity houses and good films.——EMPIRE: Pictures and incidentals) vaudeville; Mitchell Sisters, fair co., to fair houses.——HOME: Moving pictures; fair houses and good films.——ODEON: Pictures to good houses.

AURORA.—FOX: Vaudeville; Alska Breadway (1913 Cabaret Review) ended April 26. Six Cornetists, Billy Link and Blossom Seeley, Kaufman Sisters, McDermott, Corbett, Mahr and co. 1-4, Billy Clifford 5-7. The Girl, the Man and the Game (talkies) 5-7; Pictures; good bill to capacity business. Double Trouble, headliner, to follow.

DIXON.—OPERA: High-class vaudeville and excellent motion pictures to good business 1-3.——FAMILY: Good vaudeville and motion pictures to good business 3.——PRINCESS: Excellent motion pictures to good business 4.

INDIANA.

MUNCIE.—WYSOR GRAND: From 3 for 28 indefinite period Hummelta's Associated Players; first week: The Blue Mouse. The Wife Bought Less Rivers, Daughter of the South, Rosalind of Red Gate, and Lovers' Lane.——STAR: The Garden Wizard and co., Hall and Lafont, Lear Brain, McConnell and Richardson, and Four Juggling Jewels.

CRAWFORDSVILLE.—MUSIC HALL: Dark April 28-3.——PHILOMATH: Opened the house season with photoplays 5 to capacity business.——JOY: Moving pictures 28-3 pleased excellent audiences.——THEATORIUM: Moving pictures 28-3; showed to packed houses.

SOUTH BEND.—AUDITORIUM: Bought and Paid For 3, 4; four excellent performances to fair business. Henry Miller in The Rainbow 6 delighted good house. May Music Festival 7-9. William H. Crane in The Senator Keeps House 12.

HAMMOND.—HAMMOND: Gwent Choir 5; highly appreciated by fine house. Barbarous Mexico (moving picture) 4.——ORPHEUM: Follies of 1913: enjoyable, to good business.

FRANKFORT.—ELLIN: The County Chairman 1, 2 (local); packed house. Graham Stock co. 5-10 cancelled. Winifred St. Claire Stock co. 12-17.

MICHIGAN CITY.—ORPHEUM: Bought and Paid For 3; splendid show. A Winning Miss 4; S. R. O. Good Morning Judge, co. 17.

ANGOLA.—CROXTON OPERA HOUSE: Hathaway and Fuller Minstrels 13-14.

GOSHEN.—JEFFERSON: Bought and Paid For 6 delighted large audiences.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE: The students of Ellsworth College, of this city, will present Our Alma Mater as the annual class play 15. Colonel Hyatt, manager of the Armory Opera House and Orpheum of Webster City, is building an airdrome, and will play vaudeville, repertoire, and pictures this Summer. Mr. Chamblin, of the Lyric, in this city, who has been featuring independent films, announces he will play Universal films in the future. Manager Bevan Sailors is the name of the new assistant manager for Fort Dodge's popular amusement house. Mr. Ford, formerly in charge, has had that position in Marshalltown. It was written by Jessamyn Whitmore, of Marshalltown, and Howard Miller, of the Majestic. Young authors, wrote and produced a new musical sam. The Isle of Freedom. The entertainment was given excellent notices by the press.

FORT DODGE.—The Music Theater Stock co. closed its season 5 and the following people left for their homes: Hal Chase, Mr. and Mrs. Chase, Mr. and Mrs. Keen and Pauline Falvey. To the Manager: Harry Nicholson, John Anderson, Harry Bennett, and Mr. and Mrs. Hall Schaeper Vaudeville have leased with the Twomblis Stock co. to play at the Airdome. Season to open at Airdome June 1.

DUBUQUE.—GRAND: Pictures of Madame Bernhardt in Queen Elizabeth 7-9.——MAJESTIC: Loretto and Tyler, Gordon and Morsey, Bestini Brothers, O'Neil and Walmsley, Ogarita Lewis week 7. Starting 12, a season of musical comedy will be given at the house opening with Don't Lie to Your Wife, to be changed each week.

GRINNELL.—COLONIAL: Dark week April 28.

ANAMOSA.—GRAND: Visitation 14.

KANSAS.

HUTCHINSON.—RIVERSIDE PARK: Season opened 10 with Salvador Cortadillo's Italian Band; two weeks' engagement. Mr. Rock has entered into contract with Alex. Pantages to supply tabloid musical comedies and vaudeville for the season.

KENTUCKY.

LEXINGTON.——OPERA HOUSE: Le Roy Stock co. closed 3 in The Polish Priest; fair business only.

MAINE.

BANGOR.—OPERA HOUSE: Concert by Boston Opera co. 2, with Madame Hamlin, M. Hazel Hamlin, title, Myron Sharlow, M. Jean Hardman, M. Alfredo Hamlin, Howard Wells, Madame Evelyn Scotney, M. Rodolfo Fornari; the concert was in three parts and pleased small audience. The Great Ruby Duo, the Two-curtain pictures 6-10; good business.——PARK: Pictures 6-10; good business.——BIJOU: Opens 5-10; fair business. Jos. Flynn, Daisy and Kinney, talking pictures; all-up good bill; business; all pleased. Arthur Hopkins and co., in Wells and Quinlan in Them Cute Kiddies; pictures 6-10.——COLONIAL: PALACE and GRAPHIC: Excellent bookings with moving pictures. Ground was broken for the new Palace 5, to be built at corner Exchange and State Streets, to be used as a picture and vaudeville house. It is to be only one story high, 80 feet, will be of brick and have a seating capacity of 1,200. It is to be one of the prettiest theaters in Maine, and is owned and will be run by Frank McKinnon.

PORTLAND.—B. F. KEITH'S HIPPODROME: Good business with a good bill. Hortense Jarvis & Company in a photoplay in four acts, The Prisoner of Zenda. This is one of the best photoplays ever shown in Portland. Five Flyatons, Fun in a Banking Office, Gordon and Rica, novelty aerobat specialty; Skipper, Kennedy and Reeves, Hunter and Davenport, and the Empress Trio complete a very pleasing programme.——NEW PORTLAND: Vaudeville and motion pictures; good bill and business. Those Three Little Kids from School, musical skit; Mayer and Fremont, Merrill and Hilton, Post and De Lacy, and William Reid, with three picture subjects.——JEFFERSON: Jefferson Stock co., supporting Adelaide Keim and Frankyn Mansell, in The Sunrise, pleasing good business. Next week, A Butterfly on the Wheel.——CRESCENT: Vaudeville and pictures to good business.——BIJOU: Dark 5-10; Thomas J. Ryan-Daisy Dumont co. in Mac Hammerty's Police and Max Hannerty's Mistake, Ryan and Richfield, and Kinkin and Leslie Mars.——FOREST: Opens 5-10 for season of stock by Jessamyn Whitmore Players.——PALACE: Dark 5-10.——BIJOU: Dark 5-10; Frank E. Lamb, owner and director; Bailey Dunbar, co., late of Dark Town Follies, and Little Cameron 12, to enjoy a musical revue.

LEWISTON.—EMPIRE: Boston Opera co. 2; good co.; gave satisfaction to good business. Jefferson Stock co. 5 to 10; Monday: good performance; fair business. The Green Goose co. opened 7 to packed house. Tuesday: Pictures and vaudeville 7, 8; good; to fair business. Wednesday: Pictures of the coronation of George the Fifth and Queen Mary; capacity business. Thursday: Pictures of the coronation of George the Fifth and Queen Mary; capacity business. Friday: Pictures of the coronation of George the Fifth and Queen Mary; capacity business. Saturday: Closed; Summer season of pictures and vaudeville 12.

BRUNSWICK.—CUMBERLAND: Marie Laura, Mr. Matheson, and photoplays April 21-3; excellent, to packed houses. Talking pictures and vaudeville 5, 6; good, to fair business. G. H. Primrose 7-10.——PASTIME: Billy Fays and photoplays 1-3; good, to large houses. Belle and Richards, Azaz, Little Jacquette, and photoplays 5-10.

BATH.—DREAMLAND: The Unbleached American Trio, Hodge and Hart, and Photoplays closing 3; excellent, to packed houses. Thomas Musical Comedy co. and photoplays 5-10.

AUGUSTA.—OPERA HOUSE: Dark 5.

MASSACHUSETTS.

PITTSFIELD.—COLONIAL: William Parke Stock co. 5-10 in The County Fair; S. R. O. every night.——EMPIRE: Empire Musical Comedy co. 5-10 opened for first time here in On Their Honeymoon; co. good; production weak. Milady 12-17 Owing to illness in her family, Flo E. Courtney concluded her engagement with the Empire co. 10 and returned to her home in New York city. At a meeting held in the Boys' Club, Pittsfield, May 1, nearly one hundred people volunteered to act as a committee in a five-day campaign to secure pledges from local theatregoers that they would attend the performances of the William Parke Stock co. at the Colonial during the coming season. Great enthusiasm was manifested all over the city at the time, and at the end of the five days the committee reported that nearly fifteen hundred people agreed to buy at least two seats every week for the next sixteen weeks, and three hundred more agreed to be present the first night of every week, forming a First-Nighters' Association. On the 8th the First-Nighters' Association marched from the Hotel Wendell, headed by a band, to the Colonial, and enforced a performance of The County Fair, at the same time presenting all the members of the Parke Stock co. with flowers and three cheers for every member as they appeared. Director Parke responded with a neat little speech. A banquet at the Hotel Wendell, with speeches by prominent local men, was held in connection with the affair.

FALL RIVER.—SAVOY: The Matter-Davison co. presented The Girl in the Taxi with popular Carolyn Elberg in the role of Hyacinth. Miss Elberg was most successful in the part. Evelyn Watson, Louise Corbin, and Wright Gilman were seen to good advantage. Guy A. Forbes gave a good performance of Bertie Stewart. Bernard Steele made a fat hit as John Stewart. Norman Wendell, Lyman Abbe, Ethel Wright, Ethel Gilman, and Marie Lorraine completed the cast. Next week, Mutt and Jeff in Panama.

GREENFIELD.—The Queen of Cheerfulness Burlesquers closed their season here 3 to the public on the Garden of Allah. The Town Hall was filled to capacity and the show was well cleaned up. The theatre is very neatly constructed with all the modern conveniences and a stage large enough to accommodate any attraction that comes to town. The seating capacity is 1,100. It is the intention of the management to have one of two attractions every week. The theatre will be turned over to the Greenfield Amusement Co. for the summer months, when it will be devoted to high-class attractions and moving pictures. An entire new company will be secured for next season.

BROCKTON.—HATHAWAY'S: The Three-act-play co. in Mrs. Temple's Telegram 5-10; good co.; gave satisfaction to good business. Jefferson Stock co. 12 to 17.——CASINO: Dark 5-10.——PALACE: Dark 5-10.——BIJOU: Dark 5-10; Frank E. Lamb, owner and director; Bailey Dunbar, co., late of Dark Town Follies, and Little Cameron 12, to enjoy a musical revue.

WORCESTER.—Opening of the Worcester Theatre, the new home of the Worcester Stock co., which will be the first permanent stock company to occupy the new house, was the event of the week. The play, Mrs. Leffingwell's Boots, by Anstey Guthrie, was presented by the Worcester Stock co. to a capacity audience. The theatre is one of the handsomest in the city and is complete in every detail. The seating capacity is 1,800. The stage is large and well equipped. The dressing rooms are large and well ventilated. The opening performance was a success in every way. The play was well staged and well acted. The Worcester Stock co. will be under the management of Frederick Thorne Baker, of Harvard '13, who is also the author of the play. The Worcester Stock co. will be under the management of Frederick Thorne Baker, of Harvard '13, who is also the author of the play. The Worcester Stock co. will be under the management of Frederick Thorne Baker, of Harvard '13, who is also the author of the play.

HAVERHILL.—COLONIAL: Jessie Bonstelle, the Lawrence girl, Frank Morgan, comedian, and the Jessie Bonstelle Stock co. in The Lion and the Mouse; co. good; production good; business fair. Next week, Mutt and Jeff in Panama.——ACADEMY: Pictures and vaudeville; good business.——ORPHEUM: Pictures and vaudeville; good business.——PASTIME: Pictures and vaudeville; good business.——HAVERHILL: Pictures and vaudeville; good business.

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MALDEN.—AUDITORIUM: The Weber Family, Holmes and Holliston in their act, Looking for Betty; Roberts and McCloud, Weather and Yankee, good pictures. 1 closed. The Chicago Stock co. in The Charity Ball week 12.

LAWRENCE.—COLONIAL: Madame Schumann-Heink 1; large audience. Robin Hood 8.—OPERA HOUSE: Vaudeville and pictures 8-10: good business.

MICHIGAN.

SAULT STE. MARIE.—SOO OPERA HOUSE: Tom Marks Stock co. April 28-31: good co. and pleased. Plays: The Golden Rule, A Soldier of France, The Man from Canada, The Unconquered, Blue Jeans, From the Bottom Up, Richelieu, The Girl of the Mountains 5. U. T. C. 12.

CALUMET. — CALUMET: Frank E. Long Stock co. did an excellent business. At the Kerrigan (Hancock) week of 10.

MINNESOTA.

WINONA.—OPERA HOUSE: The Girl from Dublin, with Teresa Miller, 1-2 pleased satisfactory houses. The Bell Boy 4-7. The Girl Question 8-11. The Concert 12.

MISSOURI.

JEFFERSON CITY.—JEFFERSON: Vaudeville and pictures 4. (First half): Bancer Brothers, very good; Miss Knowles, fair. (Last half): Wilson, Martel and Wilson; fair, to good business.—GEM: Vaudeville and pictures 4. (First half): Becker and Adams; fair. (Last half): Hermany's Pantine Novelty; good, to good business.—STAR: Motion pictures, packed houses. During the Summer meeting Manager Walker, of the Jefferson, will have but one act daily.

HANNIBAL.—PARK: Dark 5. New Star and Majestic have attracted good houses; bills and pictures satisfactory 4.

DE SOTO. — JEFFERSON: Reynolds and Hartman 2, 3; very good act. Bird and Kenna 4, 5 pleased.

ST. JOSEPH.—TOOTLE: Dark 5.—LYCEUM: The Prize She Paid 4, 5; well received by fair business.

NEBRASKA.

LINCOLN.—OLIVER: Everywoman 1-3; excellent co. and production pleased four good houses. Regular season 1912-1913 closed 5. Wrestling programme 8. Dolly Dimples 8-10 (home talent), auspices Lincoln Equal Suffrage League, University of Nebraska Senior Class play, June 6. The house will be closed all Summer, opening about Sept. 1.—ORPHEUM: Stelzer Trio, Rex Egbert, Morris Lemple and co., Brown, Ota Gray, Charles B. Lawlor and Daughters, Diamond and Brennan, and the Five Yankee Mowatts; pleased fair business; closing 3. Orpheum closed for the season 10.—LYRIC: Rosary Dogs, Twin City Trio, Dr. Nixon's Spirit Paintings, the Three Troubadours, and the usual changes of pictures to capacity; closing 3.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE: Dark 6.—ORPHEUM: Smith and Champion, W. J. Holmes, Evie Hollis, and Pictures April 28-3; pleased good business.—LYRIC: Marion and Findlay, Kennedy and Farnsworth, and pictures 28-3; good audiences; delighted.—STAR: Billy Morton, Therese Rose, Frank Roy, and pictures; pleased fair business 28-3. Downie and Wheeler's Circus June 28, and Sidney Sautelle's May 28.

PORTSMOUTH.—THEATER: The Boston Grand Opera co. presented a fifty-minute version of The Barber of Seville and selections from other operas to good house 1; fine attraction. Clemence Brosere, McCarry and Revere, and photoplays to good business 2, 3. Adair and Conway, Elliott, Belmont and Elliott, and good pictures drew well 5-7.

MANCHESTER. — PARK: Quincy Adam Sawyer 5-10.—AUDITORIUM: Emilie Sisters, Lowe and Dayere, Edgar Schooler and co. in Jimmy the Tout April 28-30; scored heavily. Quin Brothers and Helen Ball, Frank and True Rice and the famous and original Corinne, Edison Talking Pictures, and Pathe Weekly 1-3 pleased capacity.

CLAREMONT.—OPERA HOUSE: Dark 7.

NEW JERSEY.

RED BANK.—LYRIC: Nancy Boyer and co. opened to capacity 5 in A Bachelor's Romance. Other plays: Green Stockings, The Marriage of Kitty, When Knighthood Was in Flower, The Price She Paid, Janice Meredith, and Divorcons; co. and star very good; biz business.

WESTFIELD.—PLAYHOUSE: Moving pictures and vaudeville April 26-31: good houses.—WESTFIELD: Moving pictures 26-31: fair houses.

NEW YORK.

OSWEGO.—RICHARDSON: Vaudeville and motion pictures continue to do wonderful business. The Three Dixon Sisters, dancers and musicians; Bobby Stone, the jolly tester; the Wonderful Loradoes, living models 1-4. Clifford and Dorsetas, song and dance artists; the Knickerbocker Male Quartette, the Gonsetts, musical act, 6, 7. Manager Charles P. Gilmore has opened a new moving picture house here, the Orpheum, seating capacity about 525. House has a pretty foyer, and is up-to-date in every respect. A motion picture war is on here: one of the local managers has "cut" the price to two admissions for 5 cents.

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GLENS FALLS.—EMPIRE: Primrose and Dockstader's Minstrels 15. Four Cantter Comedies, Natalie, violinist; Farquette and Rose, Jack Jordan, Walter H. Brown and co., Al Jenks, Musical Simmons, and pictures 5-10: excellent satisfaction, to capacity business.—PARK: Bechler and Moore, Wyo and Simmons, Live and Hale, Charles La Leader and co., Twists, Faust and Faust, and Kinemacolor Pictures 5-10: satisfaction, to capacity business. Manager Joe Miller of the Empire has installed a star baseball player in connection with the vaudeville and pictures.

SCHENECTADY. — MOHAWK: The Gotham Producing co. gave a splendid production of that famous college play, Brown of Harvard week 5-10 to good business. The vehicle is well suited to Louis Haines and Mabie Hamilton, who are prominently cast. The Olympic 12-17. The Miller-Denison co. have quit Schenectady for the season, leaving the stock field clear to the Gotham Producing co. who have established a local record, already playing twenty-six consecutive weeks with the end not yet in sight.

SYRACUSE.—EMPIRE: Ralph Kellard and the stock opened the regular Summer season 5-12 in Lord and Lady Algy, and pleased large houses. Mr. Kellard and Miss Kinsey, Miss Ridenley, and other favorites of former seasons were warmly greeted.—WIETING: The Wieting Players in The Man from Home 5-12: attracted well.—BASTABLE: Columbia Burlesquers 1-3 drew well. World of Pleasure 5-7 to fair business.

NEWBURGH. — ACADEMY OF MUSIC: Yamamto Brothers, Caplen and Connell, Barrett and Bayne, Five Boys in Blue 1-2, Five Musical Lassies, Connerly and Gault, Rosaire, Rice Brothers, Eleanor Horner 5-7 to crowded houses; pleasing performances.—COHEN'S: Venetian Four headed excellent bill; houses crowded 5-7; pleasing performances.

ELMIRA.—LYCEUM: Stetson's U. T. C. 3; two good houses. William H. Crane 13.—MOZART: The Man from Denver, Murfayne, Charles and Addie Wilkens, and Fred and Annie Peiot 5-7; large and delighted houses.—MAJESTIC: Seven Brooks and May Sunderland 5-7; large business; pleased.—FAMILY: Pictures 5-10; good bill and business.

LYONS.—MEMORIAL: Dog and Pony Circus, in connection with moving pictures, drew good houses 1-3. Third Degree 14.

BATAVIA. — DELLINGER: Bouciere and Mildred 1, 2; good performances, to poor business.

CORNING.—OPERA HOUSE: Marie Dressler 12. This closes the plays for the season.

OHIO.

YOUNGSTOWN. — GRAND OPERA HOUSE: The Youngstown Players in The Little Gray Lady 5-10 to good business.—PRINCESS: Harris and Holman, Monohan, the Orvie Dumont 5-7; packed houses to every performance.—DOME: Talking pictures and concert 5-7 to well-pleased houses. On account of illness the Martin Baker Cabaret co. were unable to appear this week at the Princess, but will appear later. The Pollock Stock co., who appeared in The Talker last week, have been receiving many letters of congratulations from outsiders who attended the performances. It was one of the best attractions of the season.

NEWARK. — AUDITORIUM: Motion pictures afternoon and evening to good business 7.—ORPHEUM: Week of 5, 6 Robert J. Sherman presented Thorns and Orange Blossoms and The Gambler's Sweetheart to fair business.

SPRINGFIELD.—FAIRBANKS: The Cow and the Moon 5-10 drew good business and pleased.

OKLAHOMA.

McALESTER. — STAR AIRDOME: The Girl and the Outlaw played to capacity business. Langley-Bernard Stock week of 5-10.—YALE-MAJESTIC: First run pictures changed daily; bad biz business.—VICTOR, FORUM, and LIBERTY: Pictures to good business. M. A. Reed, general manager of the Texas-Oklahoma Airdome Association, has moved his headquarters from Denison, Tex., to McAlester, and all future bookings for the airdomes for Oklahoma and Texas will be made at McAlester.

MUSKOGEE.—HINTON: Local U. T. C. Minstrels 2, 3; staged by Jos Bren; capacity both houses.—BROADWAY: Monohan, Alexandre and Balding, Cain and Odom, Ed. and Minnie Foster, Gormley and Caffery 5-7. The Hinton has been leased for ten years to Albert Cohn, of Muskogee, and Jacob Oppenheimer, of St. Louis. They take charge Sept. 1.

PENNSYLVANIA.

ALLENTOWN. — LYCEUM: The Galesmith Stock co. closed a long and very successful season 3. The Lyceum, formerly the Nedaw Motion Picture House, was remodeled by Managers Calahan and Smith, and with a seating capacity of nearly 1,400, was formally opened last Fall, and never in the history of the drama in Allentown has such a popular appeal been made to the public as by Calahan and Smith, the managers and lessees, in giving clean new plays of the highest order. At popular prices their success was instantaneous. The closing bill of the co. for the season of thirty-five weeks, giving 418 performances, was Hello Bill, and the production was a carnival of mirth and music, with a complete reversal of characters: the men playing the female roles, and the women playing the male roles. It was a riot of fun, with capacity houses at each performance. The co. will return to Allentown in time for their second Fall and Winter. Season opening at the Lyceum on Labor Day. During the Summer season motion pictures will be shown.—ORPHEUM: The Phillis Family, Alt Grant and Ethel Hoag, Wilson and Gallagher, violin and the Swede Hall co. 1-3. Harry Bulger and co. in The Medicine Man was the headliner for 5-7. Others in the bill: Martin Howard, the Guy Brothers, Millie Martha and Sisters, and Those Four Entertainers; patronage satisfactory. At the Persola, Victor, and Hippodrome motion pictures are drawing good houses.

READING.—ACADEMY OF MUSIC: The regular season at this playhouse closed with the original Belasco production of The Woman 3, with matinee. Although the size of the audience was small at each performance, nevertheless the quality of the production was such that has not been excelled during the entire season, and it was to be regretted that the theatergoers of this city did not take advantage of the opportunity of witnessing it. As a whole, the season was highly successful from an artistic, if not from a financial standpoint, and Manager Levy has been numerously congratulated for the excellence of the productions given as well as for his courteous treatment of his patrons. Messrs. Klaw and Erlanger will continue to control this theater next season.—HIPPODROME: The regular season of vaudeville closed 3, and a Summer season of stock was inaugurated 5 by the Galesmith Players in The Third Degree 5-10, with daily matinees.—OLYMPHEUM: Vaudeville goes merrily on, and will be continued until the warm weather makes inroads on the attendance. Harry Lukens's Animals were featured 5-7 to Mr. Lukens. Barnum and Bailey's Circus exhibited here 2, and ideal weather materially favored in drawing capacity at both performances.

ERIE.—MAJESTIC: The Rainbow 5. Theodore Thomas's Orchestra 10, assisted by Florence Hinkle, Rosalie Wirthlin, Lambert Murphy, and Henri Scott.—LYCEUM THEATER: The Girl in the Chorus week 5-10; capacity business at all performances; this week closes this theater and since the opening under the personal direction of Lewis J. Morton, Erie has been given high-class productions by an able cast.—PARK OPERA HOUSE: Pearl Stock co. week of 5 in Whirl of Society; closes the house for the season by doing a large business and pleasing all.—COLUMBIA: Week of 5: Lasky's comic operetta, California; Madge Maitland, Ira Hampton and co., Law Hawkins, Lee and Perris, Brown, Harris and Brown, Delts Sisters, and Leo Filliter made up another solo week, and played to a continued full house, and was thoroughly enjoyed.—COLONIAL: Photoplays.—MASONIC HALL: Apollo Club Concert; William Hanshaw, baritone; pleased a high-class audience 6.

SCRANTON. — LYCEUM: The Little Millionaire 1; co. and business excellent. The Old Homestead 2, with matinee; good co., to excellent business. The Woman 3. The Garden of Allah 5-10, with matinee 10.—FOLI: Get-Rich-Quick Wallingford was the initial play of the season by the stock co., beginning 5 to excellent business. The co. is strong and well balanced. All the parts were ably sustained, especially Fanny Jaster by Lillian Baver, and the title-role by James Kyrie MacCardy, who merit special mention. All the old members were warmly received, and the new members had their share of applause. The Gamblers week 12.

WILLIAMSPORT.—LYCOMING: The Woman 3; fair-sized and enthusiastic audience; one of the treats of the season. People of the cast: Jane Perton, Mary Nash, John W. Cone, Harold Vosburgh, Edwin Holt Curler, Hastings, Carleton Macy, Stephen Fitzpatrick, William Holden, Eugene Stockdale, James Gerson, Jose Rossi; nicely staged.—FAMILY: Specialties and motion pictures 5-10; good sized to appreciative audiences. Splendid business and delighted audiences at the Lyric, Orpheum, Grand, City, and Hippodrome, where greatly improved films were shown.

LANCASTER.—FULTON: Arvine's Players in their tenth week, 5-10, in The Man on the Box; continued to please very large audiences. Arvine's *Herald*, brilliantly edited by Al. Trahern, is published weekly in the interests of the co.—COLONIAL: James P. Kelly and Emma Pollock, the Three Vagrants, Verzie, and Edison Talking Pictures 5-7; pleased very large houses. The new motion picture theater, on West King Street, is to be known as Wonders's Theater. It will seat 600, and will be managed by Solon R. Wonders; opens 19.

JOHNSTOWN.—CAMBRIA: Henrietta Crosman in The Real Thing 1; splendid performances, to fair business. This closed the regular season. Kinemacolor of Panama and Balkan War 5-7; good attraction and business. House will be dark until Fall, except for occasional moving pictures. Barnum and Bailey 6; splendid performance, to capacity.

MEADVILLE.—ACADEMY: The Stratton Players April 28-3; very good co.; pleased good business. Plays last half: Dr. Jekyll and Mr. Hyde, The Girl from Nowhere, Beverly of Graustark. Return engagement of Kirk Brown week of 12-17.

BUTLER.—MAJESTIC: Henrietta Crosman in The Real Thing 6; excellent attraction and co.; enthusiastically received by large house.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE: Maller-Denison co. in Paid in Full 5-10. Blanche Sherley's Emma Brooks was splendidly done, and further increased her popularity. Nell Barrett as Captain Williams, James Crane as Joe Brooks, and Jack Chandler as Jimsy were excellent; fine business. Next week, Girls.—COLONIAL: Venetian Four, Holmes and Riley, Lander Brothers, Celli Opera co., Laurie and Alesa, Arthur Rigby 5-10.—BIJOU: Independent features 5-10; crowds at both houses.

TENNESSEE.

CHATTANOOGA.—BIJOU: Hiram at the Cabaret April 28-3 pleased good business. The Duke of Durham 5-10.

TEXAS.

EL PASO.—EL PASO: Dark 5.—CRAWFORD: Howard Fogg has closed his vaudeville and moving pictures at this house, and the Glass Stock co. have moved from El Paso to the Crawford for a short engagement. All picture shows and skating rinks are doing good business.

VERMONT.

WOODSTOCK. — MUSIC HALL: Arm of the Law 15.

VIRGINIA.

PETERSBURG.—COCADE AND VIRGINIAN: Motion pictures 3 pleased good business.—ACADEMY: Dark April 28-3.—LYRIC: Vaudeville and moving pictures 28-3: business light.

WASHINGTON.

TACOMA. — TACOMA: Week April 27-3 moving pictures (excepting 1), when The Isle of Dreams was filling the house with a most happy audience, and not all Irish, either. Chauncey Olcott is always well patronized in Tacoma.—PRINCESS: A Contented Woman 27-3 to good attendance. Al. G. Barnes's Circus 2, 3: big turnouts.

WEST VIRGINIA.

CLARKSBURG. — ROBINSON GRAND: Keyes Stock co. Plays week ending 3: The Little Girl That He Forgot, The Girl of Eagle Ranch; fair houses. Trail of the Lonesome Pine 5.

CHARLESTON.—BURLEW: Trail of the Lonesome Pine 5.

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WISCONSIN.

BELOIT.—WILSON: Musical pictures 2; good business.——GRAND: Movies pictures and vaudeville; capacity. —— STAR, LYRIC, and DIXIE: Moving pictures in each; good business. The Wilson Theater has been leased for five years by W. L. Hackleton, Charles O. Smith, C. H. Colby, and E. F. Carruthers, of Chicago. R. H. Wilson retired after twenty-five years' management.

STEVENS POINT.—GRAND OPERA HOUSE: The Price 7.——IDEAL, GEM, and DELLA: Are doing good business with pictures. Frank Wiminger announced he will go into musical comedy next season, playing one-week stands. He and his father will sail for Europe June 14.

KENOSHA.—RHODE: James K. Hackett in The Prisoner of Zenda (motion pictures) 2, 3; drew large audiences and pleased. Petticoat Minstrels 4; pleased fair house. The Rhinestone of Virtue, good attraction to good business. Mutt and Jeff 7. The Girl from Luxembourg 11, 12.

LA CROSSE.—LA CROSSE: Business closed April 26; good house; audience immensely pleased.

WYOMING.

LARAMIE. — OPERA HOUSE: Dark 4. Manager Reed will rebuild, and have a brand new house for next season.——EMPIRE: Continues to full houses; exclusive motion pictures.

CANADA.

CALGARY, ALTA.—ORPHEUM: Vaudeville 1-3; very good bill headed by Andrew Mack in a sketch called The Concert. The Merry Widow follows.——EMPIRE: Pantages's vaudeville 1-7; good bill headed by the Horse, a clever team of acrobats; big business.——LYRIC: The Toronto Stock co. in The Deep Purple April 28-3; well staged and played. Ed. Hearn, Carroll Ashburn, Denton Vane, and Grace Aylesworth excellent and support acceptable; good business. 'Way Down East comes next. The Emery co., managed by George Aylesworth, has had a very successful season through Canada, Washington, Idaho, Montana, and North Dakota, playing several return engagements to increased business. They closed in Regina, Sask., 26, and will commence their next season Sept. 1. Frank Ireson and James Hysel have been re-engaged for the parts of Father Kelly and Bruce Wilton. Sherman and Aylesworth are also putting out a co. to play The Barrier next season. Andrew Mack is negotiating for a theater in Calgary, with a view of putting in a high-class stock co. The Lyric is having some alterations made, and will be devoted to musical shows for about forty weeks, after which it will be occupied by E. and C. Vaudeville.

LONDON, ONT.—GRAND OPERA HOUSE: Alice in Wonderland 1-3 (local), for benefit of local Young Women's Christian Association; four performances, to fair attendance. Little Boy Blue 5 proved one of the best attractions of the season and drew a big house. Robert B. Mantell opened an engagement of three performances 6, with Richelieu as the bill; excellent performance, to good attendance. The other plays presented were: The Merchant of Venice and King Lear. R. W. Marks Stock co. supporting May Bell Marks in A Soldier's Daughter, Camille, U. T. C., and An Innocent Sinner 8-10. Annie Russell's Old English Comedy co. in She Stoops to Conquer and The Rivals 16, 17. The Stanley Stock co. will open a Summer engagement at the Grand 19.

ST. JOHN, N. B.—OPERA HOUSE: St. John Artillery Band Concert (local) 5. Knickerbocker Tabloid Musical Comedy co. in The Princess of India 6. Thomas E. Shea (return) week of 12, producing The Vendetta, The Whirlpool, and Counsel for the Defense. The Edison Kinetaphone drew immense crowds to the Nickel (Keith-Albee) 5. Our five other moving picture houses doing their customary big capacity business. THE DRAMATIC MIRROR is being constantly quoted in the weekly theatrical columns of our daily journals.

OTTAWA, ONT.—RUSSELL: The Quaker Girl 2, 3 gave best of satisfaction, to very large audiences. Rosary and Paid For 5-7 pleased fair-sized audiences. Little Boy Blue 9, 10. Mantell in Merchant of Venice, King Lear, Richelieu, Macbeth, and Hamlet 14-17.——DOMINION: The Dominion Stock co. presenting The Deep Purple 5-10 pleased very large audiences at each performance. The Walls of Jericho 12-17.

SASKATOON, SASK.—EMPIRE: Henry W. Savage's Prince of Pilsen 1-3 to capacity houses. Little Miss Brown 5, 6.——SHERMAN STAR: The Winnipeg Stock co. re-engaged week of 5.

BRIEF OF LATE REPORTS

California, Fresno, Barton: Society Vaudeville (local talent) April 26: Al. C. Joy and Elsie Smith scored. Rose Stahl 29. John Drew 2.

Illinois, Elgin, Grand: Vaudeville April 28-30. Along Broadway 1-4 Kinemacolor Pictures at the Grand. The Prisoner of Zenda Pictures at the Orpheum 28-30.

Kentucky, Somerset: The Littlejohns Shows: played one week 3.

Michigan, Adrian, Croswell Opera House: Henry Kolker in Our Wives April 30, with good co., gave satisfaction, to fair house.—Port Huron, Majestic: Henry Miller in The Rainbow 28. Rose Maid 4.

Ohio, Wooster, City Opera House: Mae La Porte Stock co. 5. K. of P. Drill Team Minstrels 15. Barnum and Bailey 9.—East Liverpool, Ceramic: Warfield in Return of Peter Grimm April 22. Henrietta Crosman 5. American: Reardon's Orchestra and moving pictures. Columbia and Lyric: Moving pictures.

New Jersey, Westfield: At the close of the season Manager Springer, of the Playhouse, announces that the inconvenience of the small stage will be remedied by adding three feet on each side. The theater then will be in good shape, and large productions can be staged with ease.—Moving pictures and vaudeville at the Westfield, and the Broad and Jersey Street, of Elizabeth, to capacity.

New York, Port Plain, Port Plain: Old Homestead 3.

Canada, Regina, Sask., Regina: Hal Johnson in The Arrival of Kitty Aselt 28, 24. Return engagement of The Rosary. Dufferin: Vaudeville. Prince of Pilsen 1, 2. Little Miss Brown 7-9.

VAUDEVILLE NOTES

Pearl Evans, headliner, at the Martinique Cabaret, has been engaged by the London Hippodrome for twenty-six weeks. Booked through Marinelli.

Eddie Foy has concluded an arrangement with the United Booking Offices for next season for himself and seven children for a weekly consideration of $1,750. He declares that he will permanently retire from the stage at the conclusion of the tour.

Emma Dunn, whose splendid work in The Governor's Lady at the Belasco this season stood out so conspicuously, contemplates returning to vaudeville in her former sketch, Mother.

Cathrine Countiss finds other cities as appreciative as New York in her vaudeville playlet, The Birthday Present. As the headliner at the Columbia, in St. Louis, recently, she won the following cordial endorsement from the *Republic*: "It was a relief to see this skillful actress released from the cast-off plays of Miss Anglin, Viola Allen, and others. In The Birthday Present, Miss Countiss is slender, velvet-eyed, and a paragon of stage beauty. Her voice is bell-like and trained to obey, like a singer's." "Miss Countiss is an actress with charm and emotional power," says the *Times*; "and the touching little playlet, by Frances Whitehouse and Laura Osborn, makes a quick appeal."

The Mortemer Sisters have instituted suit through Edward J. Ader, the Chicago theatrical lawyer, against the North American Restaurant Cabaret for breach of contract. The Mortemer Sisters were engaged for one week, but were closed after three shows as unsatisfactory, although having made good previously at the States, Bismarck, and Rector's cafes, the latter being owned by the same management as that of the North American.

M. S. Bentham is offering to vaudeville an act at $1,250 in which Louise Gunning is to appear throughout the act in Scotch kilts.

The Marvelous Millers, of dancing fame, have signed with the Ziegfeld "Follies" for the Summer season.

Louis Mann was recently tendered a route over the Eastern and Orpheum time for next season and accepted. His new vaudeville venture is a condensed version of Elevating a Husband.

Lottie Gardner and Frank Vincent are announced to sever their professional relations, the former to retire from the stage, after May 23.

Marjorie Lake is said to be breaking records in the South in the tabloid, The Country Girl, owned by Harry C. Lewis.

Edwin Stevens, in a new act, containing similar specialties as his former skit, returns to vaudeville again, assisted by Tina Marshall.

Sam Thall succeeds Louis MacLoon with the Western Vaudeville Managers' Association in Chicago, and will look after the routing of tabloids for the association. MacLoon rejoins Pain's Fireworks Company.

Sisters McConnell were compelled to close their engagement week of April 27 at Cottage Grove Empress, Chicago, on account of the death of their brother, James Thompson, Jr.

Charles Terriss sails May 23 for London, after 1,400 performances of Father Anthony in his comedy playlet, The Preacher and the Man.

Jose Collins, who is to be featured in The Follies of 1913, is arranging to present in vaudeville a dramatic sketch next season in which she will appear in the role of a noted stage character, allowing herself an opportunity to display her delightful vocal ability. She will be supported by a notable dramatic cast.

James Leonard, who is presenting his travesty act, When Ham Lets Her, has just made a notable engagement in the person of Maude Leslie, who was for many seasons a member of Sir Herbert Tree's company at His Majesty's Theater in London. Miss Leslie joined Mr. Leonard at the Majestic Theater, Chicago, last week, and won unusual distinction for her work.

Sophye Barnard, whose new dramatic act, The Song of the Heart, was given its premiere at Baltimore a couple of weeks ago, will play all the New York and Brooklyn vaudeville houses, commencing this week, when, with Lou Anger and a complete cast, this playlet will be presented at the Orpheum Theater in Brooklyn.

Laura Burt will close her engagement this week with the company now presenting Damaged Goods at the Fulton Theater, and will immediately start preparations for her vaudeville act, which she was obliged to temporarily abandon on account of the success of the Brieux play.

Ethel Wright, who is now appearing in Burglary a la Mode, by Lee Arthur, sails next week for London, where she remains for the Summer. Mr. Arthur announces that his sketch is to be presented in London this Summer, in which event Miss Wright will play her original part.

ADDITIONAL STOCK NOTES

Joseph Tanner, leading man with Savage's Excuse Me for two seasons, has signed for leads at the Murat Stock, at Indianapolis, Ind., opening May 5 in Caught in the Rain.

Blanche Yurka made her debut in Buffalo recently as leading woman at the Majestic, and at once won favor. Miss Yurka opened as The College Widow, and dressed her role with taste. It is safe to predict that Miss Yurka will be Buffalo's favorite stock artist this season. Lola Fisher comes a close second, for this youthful ingenue has remarkable talent. The Squaw Man this week.

At the Teck, Norah Lamison, in The Arab, again gave an artistic and praiseworthy performance last week. Julius McVicker closed as leading man Saturday. Other members of the company are J. Malcolm Dunn, Edna Baker, Cecil Yapp, Dallas Anderson, John Jex, Charles Abbe, Alice Weeks and Geraldine O'Brien. The Concert this week.

Corse Payton opened his stock season at Payton's, Monday, with The Liars. Minna Phillips is again the leading woman; and the new leading man, Wayne Arey, shows promise. W. A. Mortimer, Earl Schenck, Charlotte Wade Daniels and Irene Martin are the principals.

Marion Ruckert opened as leading woman, at the Gotham, recently, in The Barrier. James Kyrle McCurdy and Kate Woods Fiske are the only players left of the original company.

Mabel Montgomery did her best work this season, at the Crescent, in A Butterfly on the Wheel. A Man's Friends followed.

The Payton Musical Stock, headed by Ward De Wolfe and Stella Tracey, are rehearsing The Circus Girl, to open at the Newark Theater on Monday. De Wolfe is a youth who will bear watching in his new venture. Harrison Garrett, Frank Shea, Henrietta Lee, Lawrence Knapp, Ethel Russell and Charles P. Morrison are members of the company.

George Le Guere has closed his season with Top o' the Morning, and has already received a flattering offer for stock. Le Guere was last Summer the juvenile for Edward Mackay, in Columbus, O., and prior to that at Elitch's, in Denver.

Reginald Barlow opened in Cleveland, on May 5, in The Gamblers, giving a creditable performance. Barlow is one of the most sincere and painstaking actors on the stage. May Buckley was seen in the Jane Cowl role, and Jack Halliday deserves a word of praise. This week Get-Rich-Quick Wallingford.

Mary Hall, who recently retired from the Davis Stock company in Pittsburgh, is now leading woman of the Saxe Stock company in Milwaukee, succeeding Mildred von Hollen, resigned. She made her debut May 11.

The Metropolis will reopen with a melodramatic stock under the direction of Joseph Garry. The Factory Girl is the opening bill, and Gerard Daly has been secured.

Lawrence C. Knapp has been secured for the musical stock at Newark, N. J. Knapp is well known along Broadway, and has been in many all-star productions.

Albert Latscha opened recently, in Union Hill, as leading man in The Country Boy. Latscha's performance is equal to the best. His support was only fair, save for Mrs. Stuart Robson, who played her original role in her usual artistic manner.

Wyrley Birch is playing with Anna Cleveland in New Britain, Conn.; and in The Passing of the Third Floor Back and The Deep Purple he has given two of his best performances. Mr. Birch was last seen on Broadway with Louis Mann.

Gus A. Forbes and the Malley-Denison company are making a big hit in Fall River with The Girl in the Taxi. Mr. Forbes's performance of the Carter De Haven part is surprising his many admirers. He is without doubt the most versatile leading man Fall River has had. Miss Elberts, Miss Bridges, Miss Watson, Mr. St. John, and Norman Wendell give splendid support.

Ralph Merchant has been engaged by Charles H. RossKam for Summer stock at Malden, Mass., where he opens this week as Alec. Robinson in The Charity Ball.

Miss Bertha Leigh Leonard, having entirely recovered from her recent operation, opened at the Empire, Providence, in The Deserters, playing the role of Blanche Marston, receiving most flattering press notices for a strong rendition of the part.

Vera Mellish, a delightful young ingenue, a daughter of Mr. Fuller Mellish, and who won considerable fame herself the past season with Billie Burke, has joined Miss Bonstelle's Toronto stock company with her father.

As Al. Rivers in Philip Bartholomae's Over Night, at Keith's, Providence, popular Guy D'Ennery was seen to excellent advantage and carried the honors of the week. Frances Neilson, the leading woman, worked opposite him with her usual charm, while Lynne Overman was capital as the clerk. This week, The Passing of the Third Floor Back, giving Miss Neilson, Mr. D'Ennery, and Mr. Overman opportunities. These capable artists are well worth watching.

Popular Arline Alcine, Margaret Neville, and the Cleveland Players revived Arizona last week.

The Poli Players in Wilkes-Barre, Pa., produced A Butterfly on the Wheel last week. Harriet Duke and Frank Charlton in the leads did creditable work. At the Majestic Warda Howard was seen in Mrs. Lyons.

Brandon Hurst, Emmett C. King, Ina Brooks, and Carrie Ward Clarke have been added to the Anne Meredith company in Rochester, N. Y.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES

ADAMS, MAUDE (Charles Frohman): Oakland, Cal., 12, 13. Sacramento 15. Marysville 16. Chico 17. Medford Ore., 19. Roseburg 20. Salem 21. Portland 22-24. Tacoma, Wash., 26, 27. Victoria, B. C., Can., 28.

ARIZONA (Messrs. Shubert): Brady and Silverton: New York city April 28-May 24.

BAKER, BLANCHE (Charles Frohman): Opera House, St. Thomas, Ont., Can., 14. Brockville, Ont., Can., 15. Kingston 16. Peterboro 17. Sault Ste. Marie, Mich., 19. Marquette 20. Calumet 21. Hancock 22. Ishpeming 23. Superior, Wis., 24. Ashland 25. Kalamazoo, Mich., 26. Appleton 27. Oshkosh 28. Centralia 29. Victoria, B. C., Can., 30.

BOHAN, GEORGE M. (Cohan and Harris): Chicago, Ill., March 24-May 24.

COLLIER, WILLIAM (Lew Fields): Chicago, Ill., April 7—indefinite.

CONCERT, THE (David Belasco): Milwaukee, Wis., 13-17.

COUNTY SHERIFF (Wee and Lambert): Truro, N. S., Can., 14. Springfield Mines 15. New Glasgow 19. Sydney Mines 22. Sydney 24. Halifax 26, 27.

CROSMAN, HENRIETTA (Maurice Campbell): Pittsburgh, Pa., 12-17.

DALY, ARNOLD: Cleveland, O., May 12-June 7.

DAMAGED GOODS: New York city April 14-May 24.

DREW, JOHN (Charles Frohman): Seattle, Wash., 12-15. Spokane 16, 17. Missoula, Mont., 19. Helena 20. Butte 21. Billings 22. Grand Forks, N. Dak., 23.

EVERYWOMAN (Henry W. Savage): Denver, Colo., 12-24. Salt Lake City, U., 26-31.

FAVERSHAM, WILLIAM (Leonard J. Gallagher): New Haven, Conn., 13, 14.

FINE FEATHERS (H. H. Frazee): Los Angeles, Cal., 12-17.

FIVE FRANKFORTERS (Messrs. Shubert): New York city March 3—indefinite.

GEORGE, GRACE (William A. Brady): New York city April 1—indefinite.

GHOST BREAKER (Maurice Campbell): Chicago, Ill., May 13—indefinite.

GIRL FROM RECTOR'S (H. A. Mitchell): Brantford, Ont., 14. Ft. Atkinson 15. Columbus 16. Portage 17.

GIRL OF THE MOUNTAINS (Wee and Lambert): Peterboro, Ont., Can., 14. Bellville 15. Kingston 16. Pembroke 20. Carleton Place 21. Brockville, 22.

HER FIRST DIVORCE (Harris and Selwyn): New York city May 5—indefinite.

HILLIARD, ROBERT (Klaw and Erlanger): New York city Dec. 24—indefinite.

HODGE, WILLIAM (Lee Shubert): Toronto, Can., 12-17.

IRVING PLACE (Rudolf Christians): Baltimore, Md., 12-14.

MANTELL, ROBERT B. (William A. Brady): Ottawa, Ont., Can., 14-17.

MAYOR MIND (Wee and Lambert): New York city Feb. 17—indefinite.

MATTHISON, EDITH WYNNE: Chicago, Ill., April 21-May 17.

MISSOURI GIRL (Eastern: Merle H. Norton): Seymour, Wis., 14. Two Rivers 15. Plymouth Always, Wis., 14. Two Rivers 15. Plymouth 16. Whitewater 19. Stoughton 20. Ft. Atkinson 21. Columbus 22. Wausau 23. Berlin 24. Beaver Dam 25. Cambria 26. Portage 27. Montello 28.

MISSOURI GIRL (Western: Norton and Rich): Seymour, Ia., 14. Centerville 16. Ottumwa 17. Oskaloosa 19. New Sharon 20. Newton 21. West Liberty 22. Muscatine 24. Mellus, Ill., 25.

MONEY MOON (Messrs. and Wagner): Chicago, Ill., April 27—indefinite.

NAZIMOVA, MME. (Charles Frohman): Salt Lake City, U., 15-17. Ogden 19. Pocatello, Ida., 20. Boise City 21. Walla Walla, Wash., 22. Spokane 23, 24.

OLCOTT, CHAUNCEY (Henry Miller): Butte, Mont., 14. Helena 15. Billings 16.

OLD HOMESTEAD (Frank Thompson): Boston, Mass., 12-17.

PHILLIPS, ALBERT, AND LEILA SHAW (Rowland and Clifford): Toronto, Can., 12-22. Chicago, Ill., 26-31.

POOR LITTLE RICH GIRL (Arthur Hopkins): New York city Jan. 21-May 17.

PRICE, THE: Sault Ste. Marie, Mich., 16.

RECKLESS AGE (Cecil B. De Mille): Toronto, Ont., Can., 12-17.

ROBSON, MAY (L. S. Sire): Detroit, Mich., 12-17. Montreal, P. Q., Can., 19-24.

ROMANCE (Messrs. Shubert): New York city Feb. 10—indefinite.

RUSSELL, ANNIE (Lawrence J. Anhalt): Brantford, Ont., Can., 14. Woodstock 15. London 16, 17. Peterboro 19. Kingston 20, 21. Ottawa 22-24. Montreal, P. Q., 26-31.

SEVEN DAYS: Pittsburgh, Pa., 12-17.

SHEA, THOMAS E. (A. H. Woods): St. John, N. B., 12-17.

SIR HOPKINS (W. D. Fitzgerald): Louisville, Ky., 12-17.

3 WASHINGTON SQUARE (Cohan and Harris): Hartford, Conn., 15-17.

SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): Boston, Mass., 12-31.

STAHL, ROSE (H. B. Harris, Inc.): Vancouver, B. C., Can., 14, 15. Birmingham, Wash., 16. Everett 17. Seattle 19-24. Spokane 25, 26. Missoula, Mont., 27. Butte 28.

STARR, FRANCES (David Belasco): San Francisco, Cal., 12-24.

STUMBLING BLOCK (Oscar Graham): Chapman, Kan., 14. St. George 15. Manhattan 16. Green 17. Clyde 19. Concordia 20. Beloit 21. Cawker City 22. Jamestown 23.

TAYLOR, LAURETTE (Oliver Morosco): New York city Dec. 26—indefinite.

THIRD DEGREE (United Play Co.): Geneva, N. Y., 14. Canandaigua 15. Batavia 16. Lockport 17. Dansville 19. Bath 20. Salamanca 21. Dunkirk 22.

UNCLE TOM'S CABIN (Wm. Kibble): St. Paul Minn., 11-17. Milwaukee, Wis., 18-24.

WAKEFIELD, DAVID (David Belasco): Brooklyn, N. Y., 12-17. Elmira 24. Williamsport, Pa., 27.

WHIP, THE (Comstock and Gest): New York city Nov. 25—indefinite.

WITHIN THE LAW (A. H. Woods): Springfield, Mass., 12-17. Elmira, N. Y., 20. Williamsport, Pa., 21.

WITHIN THE LAW (A. H. Woods): New York city Sept. 11—indefinite.

WOMAN, THE (David Belasco): New York city 13-17.

YEARS OF DISCRETION (David Belasco): New York city Dec. 26—indefinite.

PERMANENT STOCK

ACADEMY (Rowland and Clifford): Washington, D. C., April 28—indefinite.

ACADEMY (F. R. Henderson): Jersey City, N. J.—indefinite.

ACADEMY OF MUSIC: Richmond, Va., May 5—indefinite.

ACADEMY OF MUSIC (William Fox): New York city Dec. 2—indefinite.

ALBEE (Edward F. Albee): Providence, R. I., —indefinite.

ALCAZAR: San Francisco, Cal.—indefinite.

AMERICAN (C. G. Milliken): Spokane, Wash. —indefinite.

AMERICAN THEATER (James Wall): Philadelphia, Pa.—indefinite.

ARVINE'S PLAYERS (Al. Trahern): Lancaster, Pa., March 3—indefinite.

AUDITORIUM (Theodore Bayliss): Fitchburg, Mass., April 14—indefinite.

BALDWIN-MELVILLE: Buffalo, N. Y., April 28—indefinite.

BISHOP PLAYERS: Oakland, Cal.—indefinite.

BONSTELLE, JESSIE: Buffalo, N. Y., April 28 —indefinite.

BONSTELLE PLAYERS: Toronto, Can., May 12—indefinite.

BOLTON, EMMA: Decatur, Ill., April 14—indefinite.

BOYER, NANCY: Bayonne, N. J., April 21—indefinite.

BROADWAY THEATER (Daniel D. Scollon): Gloucester, Mass., April 28—indefinite.

BUHLER, RICHARD (A. G. Delamater): Cincinnati, O., April 28—indefinite.

BURBANK (Oliver Morosco): Los Angeles, Cal. —indefinite.

BURBANK THEATER (Frank Whitbeck): Spokane, Wash., May 19—indefinite.

CALEMITH: Reading, Pa., May 5—indefinite.

CASTLE SQUARE (John Craig): Boston, Mass. —indefinite.

CHATTERTON, ARTHUR: Cumberland, Md., April 21—indefinite.

CHICAGO (Charles H. RenKam): Malden, Mass., May 12—indefinite.

COLEMAN, LOUISE: Rochester, N. Y., March 24—indefinite.

COLONIAL (F. Ray Comstock): Cleveland, O., April 28—indefinite.

COLUMBIA (Fred G. Berger): Washington, D. C., April 14—indefinite.

CONNERS PLAYERS (C. L. Conners): Wilmington, Del.—indefinite.

CRESCENT: Brooklyn, N. Y.—indefinite.

DAVIDSON: Milwaukee, Wis., April 13—indefinite.

DAVIS, HARRY: Pittsburgh, Pa.—indefinite.

DOMINION: Ottawa, Ont., Can., April 28—indefinite.

EMPIRE (Frank Sabrinski): Paterson, N. J., May 5—indefinite.

EMPIRE: Holyoke, Mass.—indefinite.

EMPIRE THEATER: Providence, R. I.—indefinite.

EVANSTON: Evanston, Ill.—indefinite.

FLAIG AND GILFIN (Asa. H. Flaig): Muskegon, Mich.—indefinite.

GAYETY: Hoboken, N. J.—indefinite.

GLASER, VAUGHAN: Detroit, Mich., April 13 —indefinite.

GLASS: El Paso, Tex., April 20—indefinite.

GLEASON: Chicago, Ill., May 25—indefinite.

GOTHAM: Brooklyn, N. Y.—indefinite.

GOTHAM PRODUCING: Schenectady, N. Y.— indefinite.

GRAND OPERA HOUSE: Brooklyn, N. Y.—indefinite.

GREENPOINT: Brooklyn, N. Y., until May 17.

HARLEM OPERA HOUSE: New York city— indefinite.

HASWELL, PERCY: Toronto, Can., May 26—indefinite.

HAYWARD, GRACE: Oak Park, Ill.—indefinite.

HILLMAN'S IDEALS (F. P. Hillman): Omaha, Neb.—indefinite.

HOLDEN (Holden and Edwards): Indianapolis, Ind., Nov. 10—indefinite.

HORNE: Akron, O., May 19—indefinite.

HUNTER-BRADFORD (Wm. F. Stevenson): Hartford, Conn., May 12—indefinite.

HUNTINGTON, WRIGHT: St. Paul, Minn., May 11-Aug. 2.

INTERNATIONAL: Niagara Falls, N. Y.—indefinite.

JEFFERSON THEATER (Julius Kahn): Portland, Me., Jan. 21—indefinite.

JUNEAU (J. B. Reichart): Milwaukee, Wis.— indefinite.

KEITH: Toledo, O., April 14—indefinite.

KELLARD, RALPH (James E. Early): Syracuse, N. Y., May 5—indefinite.

KELLY, WILLIAM J.: Salt Lake City, U.—indefinite.

KEYES SISTERS (C. A. Keyes): Clarksburg, W. Va., April 21—indefinite.

KING-LYNCH: Manchester, N. H.—indefinite.

LANG, EVA (O. D. Woodward): Kansas City, Mo., April 27-June 14.

LATIMORE-LEIGH: Roanoke, Va.—indefinite.

LAWRENCE, DEL.: Vancouver, B. C., Can.— indefinite.

LLOYD, ROLLO: Concord, N. H., March 3— indefinite.

LONG, BILLY (Goring and Stacy): Atlanta, Ga., April 21—indefinite.

LORCH, THEODORE: Passaic, N. J.—indefinite.

LYRIC: Jamestown, N. Y.—indefinite.

LYTELL-VAUGHAN: Albany, N. Y., March 24 —indefinite.

MAJESTIC: Houston, Tex.—indefinite.

MAJESTIC: Utica, N. Y., April 21—indefinite.

MALLEY-DENISON: Newport, R. I.—indefinite.

MALLEY-DENISON (W. P. Waller): Fall River, Mass., Nov. 10—indefinite.

MANHATTAN PLAYERS: Rochester, N. Y., May 5—indefinite.

MORRISON, LINDSAY: Gloucester, Mass., May 19—indefinite.

MOROSCO (Oliver Morosco): Los Angeles, Cal., Jan. 6—indefinite.

NOVELTY: Brooklyn, N. Y., March 24—indefinite.

NOVELTY BROTHERS (Sport North): Hot Springs, Ark.—indefinite.

NORTHAMPTON PLAYERS: Northampton, Mass.—indefinite.

OLENTANGY: Columbus, O., May 12—indefinite.

OLIVER, OTIS: Rockford, Ill.—indefinite.

ORPHEUM: Montreal, P. Q., Can., May 5—indefinite.

ORPHEUM (L. Mayer): Haverhill, Mass.—indefinite.

ORPHEUM PLAYERS: Philadelphia, Pa.—indefinite.

OWEN, CECIL: New York city March 3—indefinite.

PARKE, WILLIAM: Pittsfield, Mass.—indefinite.

PATTON, CORSE: New York city May 12—indefinite.

PATTON, CORSE: Brooklyn, N. Y., May 10—indefinite.

PEARL (Alfred A. Webster): Erie, Pa., March 24-May 24. Williamsport 26-Sept. 6.

PERMANENT PLAYERS: Winnipeg, Can.—indefinite.

PERUCHI-GYPSENE (C. D. Peruchi): Tampa, Fla., May 12—indefinite.

PHILLIPS'S LYCEUM (L. J. Phillips): Brooklyn, N. Y.—indefinite.

POLI (S. Z. Poli): New Haven, Conn., May 5 —indefinite.

POLI (S. Z. Poli): Hartford, Conn., May 5—indefinite.

POLI (S. Z. Poli): Bridgeport, Conn., May 5— indefinite.

POLI (S. Z. Poli): Scranton, Pa., May 5—indefinite.

POLI (S. Z. Poli): Allentown, Pa.—indefinite.

POLI (S. Z. Poli): Waterbury, Conn.—indefinite.

POLI (S. Z. Poli): Washington, D. C., Feb. 3 —indefinite.

POLI (S. Z. Poli): Springfield, Mass., April 7 —indefinite.

PREMIER: Rochester, N. Y., April 21—indefinite.

PRINCESS: Tacoma, Wash.—indefinite.

PRINCESS (Elbert and Getchell): Des Moines, Ia.—indefinite.

READE, ROMA: Ottawa, Ont., Can.—indefinite.

REDMOND: Sacramento, Cal.—indefinite.

RICHMOND: Troy, N. Y.—indefinite.

RICHMOND (De Witt Newinz): Stapleton, S. I.—indefinite.

RUSK-BISBEE (J. W. Rusk): Auburn, N. Y., April 28—indefinite.

SAVOY: Ft. Worth, Tex.—indefinite.

SAXE: Milwaukee, Wis., Nov. 3—indefinite.

SAXE: Minneapolis, Minn.—indefinite.

SAYLES, FRANCIS (F. H. Sayles): Richmond, Ind., May 5—indefinite.

SCHILLER, B. A.: Memphis, Tenn., May 4—indefinite.

SEATTLE: Seattle, Wash.—indefinite.

SERVOSS, MARY (Fred Kimball): Grand Rapids, Mich., April 6—indefinite.

SHERMAN, Zeke, Ill., April 17—indefinite.

SHUBERT-MURAT: Indianapolis, Ind., May 5 —indefinite.

SPOONER, CECIL (Blaney-Spooner Amusement Co., Inc.): New York city—indefinite.

STAINACH: Binghamton, N. Y., April 28—indefinite.

STANLEY: London, Ont., Can., May 19—indefinite.

SUBURBAN (John Grossjean, Jr.): St. Louis, Mo., May 17-Aug. 16.

SUMMERS, GEORGE H.: Hamilton, Ont., Can., May 19—indefinite.

THOMPSON-WOODS: Brockton, Mass.—indefinite.

TECK THEATER: Buffalo, N. Y., April 21—indefinite.

TORONTO: Calgary, Can.—indefinite.

TURNER, CLARA (W. F. Barry): Port Chester, N. Y., April 7—indefinite.

VAN DYKE AND EATON (P. Mack): Des Moines, Ia., May 1—indefinite.

VAN DYKE AND EATON: Chicago, Ill.—indefinite.

WARBURTON (Carl W. Hunt): Yonkers, N. Y.—indefinite.

WIETING: Syracuse, N. Y., April 7—indefinite.

WINNINGER BROTHERS (John D. Winninger): Wausau, Wis., March 23-May 31.

WINNIPEG: Moose Jaw, Sask., Can.—indefinite.

YOUNGSTOWN (John R. Elliott): Youngstown, O., April 14—indefinite.

TRAVELING STOCK COMPANIES

BROWN, KIRK: Mandeville, Pa., 12-17.

CHASE-LISTER (Glenn F. Chase): Marshall, Mo., 12-17.

CHICAGO (Charles H. RenKam): Malden, Mass., 12-17.

CORNELL-PRICE (W. R. Cornell): Hastings, Mich., 12-17.

HAYES, LUCY, ASSOCIATE PLAYERS: Clearwater, Neb., 14, 15. Ewing 16, 17.

HILLMAN'S IDEAL (Harry Schnee): Iola, Kan., 12-24. Emporia 26-31.

HIMMELEIN'S ASSOCIATE PLAYERS (Ira E. Earle): Muncie, Ind., 5-31.

LONG, FRANK E.: Ironwood, Mich., 12-17. Ashland, Wis., 18-24.

LYNN, JACK: Plymouth, Mass., 12-17. Rockland 19-24.

MAHER, PHIL: Dansville, N. Y., 12-17. Newark 19-24.

MARKS, JOE: St. Catharines, Ont., Can., 12-17.

MATTICE: Philmont, N. Y., 12-17. Northville 19-24.

OBRECHT, Christy Obrecht): Wauconda, Ia., 14, 15. Fredericksburg 16, 17. Sumner 19, 20.

PICKERTS, FOUR (Willis Pickert): Camden, N. J., 12-17. New Milford, Conn., 26-31.

ST. CLAIRE, WINIFRED: Frankfort, Ind., 12-17.

OPERA AND MUSICAL COMEDY

ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Washington, D. C., May 19-June 14.

ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Pittsburgh, Pa., 5-31.

ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Providence, R. I., April 28-May 17.

ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Baltimore, Md., May 12—indefinite.

ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Brooklyn, N. Y., April 7—indefinite.

ALMA, WO WOHNST DU? (Adolf Philipp): New York city April 17-May 17.

AUCTION PINOCHLE (Adolf Philipp): Brooklyn, N. Y., 19-24.

BLACK PATTI (B. Voelckel): Newark, N. J., 12-17. New York city 19-24.

EMPIRE MUSICAL COMEDY (Rock and Lombard): Pittsfield, Mass., May 5—indefinite.

FOY, EDDIE (Weber and Lancaster): Spo

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McGRATH, CHARLES A.
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MULDENER, LOUISE
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STANHOPE, JOSEPH
Albee Stock, Keith's Theatre, Providence, R. I.

SPARKS, W. W.
Technical Director, Somic Artic. Little Theatre, Phila

STOYLE, CARRIE LEE
Busty Pulls the Strings (Chicago). On Tour.

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Francisco, Cal., 11-24; Medford, Ore., 25; Salem 27, Albany 28, Portland 29-31.
GILBERT AND SULLIVAN OPERA (Messrs. Shubert): New York city March 22—indefinite.
HARRY PANKY (Low Fields): Los Angeles, Cal., 11-24.
HITCHCOCK, RAYMOND (Cohan and Harris): Riverside, Cal., 14; Redlands 15, San Bernardino 16, Santa Barbara 17.
HOFFMAN, GERTRUDE (Morris Gest): Detroit, Mich., 12-17.
HONEYMOON EXPRESS (Messrs. Shubert): New York city Feb. 6—indefinite.
JUVENILE BOSTONIANS (H. E. Lang): Watertown, N. Y., Can., 14, Victoria 15, 16, Nanaimo 17, Bellingham, Wash., 18, Mt. Vernon 19, Prince Rupert 21-28.
LITTLE BOY BLUE (Henry W. Savage): Montreal, Can., 12-17.
LOUISIANA LOU (Mayer and Hirshfield): Boston, Mass., 5-31.
MACDONALD, CHRISTIE (Werba and Luescher): Boston, Mass., 5-31.
MADAME SHERRY: Jersey City, N. J., 12-17.
MERRY WIDOW (Henry W. Savage): Regina, Sask., Can., 14, Winnipeg, Man., 15-17, Minneapolis, Minn., 18-24.
MONTGOMERY, STONE AND ELSIE JANIS (Charles Dillingham): New York city Oct. 22—indefinite.
MUTT AND JEFF (Gus Hill): Albany, N. Y., 13-16.
PASSING SHOW OF 1912 (Messrs. Shubert): Philadelphia, Pa., 5-31.
PAYTON, CORSE, MUSICAL COMPANY: Newark, N. J., May 12—indefinite.
PRINCE OF PILSEN (Henry W. Savage): Minneapolis, Minn., 12-17, Mankato 19, Albert Lea 20, La Crosse, Wis., 21, Oshkosh 22, Green Bay 23, Menominee, Mich., 24, Calumet 25, Hancock 27, Ishpeming 28, Marquette 29, Sault Ste. Marie 30, Sudbury, Ont., Can., 31.
PURPLE ROAD (Jos. M. Gaites): New York city April 7—indefinite.
RING, BLANCHE (Frederic McKay): Chicago, Ill., April 13—indefinite.
ROBIN HOOD (Daniel V. Arthur): Hartford, Conn., 12-14, Albany, N. Y., 15-17.
ROBICK GLEN STOCK: Elmira, N. Y., May 26—indefinite.
ROSE MAID (Co. C; Werba and Luescher): Montreal, P. Q., Can., 12-17, Ottawa, Ont., 19-21, Quebec 22, 23, Sherbrooke 24, Barre, Vt., 26, Rutland 27, Hudson, N. Y., 28, Kingston 29, Middletown 30.
ROSE MAID (Special; Werba and Luescher): Great Barrington, Mass., 14, New Haven, Conn., 15-17.
SANDERSON, JULIA (Charles Frohman): New York city Feb. 3—indefinite.
SIDNEY, GEORGE (A. W. Herman): Pittsburgh, Pa., 12-17, Cleveland, O., 19-24.
SMART SET (S. H. Dudley): Philadelphia, Pa., 12-17.
SUNNY SOUTH (J. G. Rockwell): Flagstaff, Ariz., 14, Harrisville 15, Alpena 16, Onaway, Mich., 17, Cheboygan 19, Sault Ste. Marie 20, Sault Ste. Marie, Ont., Can., 21, Thessalon 22, Blind River 23, Massey 24, Webbwood 25, Sturgeon Falls 27, Pembroke 28, Renfrew 29, Almonte 31.
TIK TOK MAN OF OZ (Oliver Morosco): Chicago, Ill., March 30—indefinite.
TRENTINI, EMMA (Messrs. Shubert): Brooklyn, N. Y., 12-17.
UNDER MANY FLAGS (Messrs. Shubert): New York city Apr. 21-May 17.
WHEN DREAMS COME TRUE (Phillip Bartholomae): Chicago, Ill., April 6—indefinite.
ZIEGFELD FOLLIES (Florenz Ziegfeld): Washington, D. C., 12-17.
ZURO OPERA COMPANY: New York city April 14—indefinite.

MINSTRELS

DUMONT'S, FRANK (Howard M. Evans): Philadelphia, Pa., Aug. 31—indefinite.
EVANS'S HONEST BOY: New York city 12-17.
GEORGIA TROUBADOURS (Wm. McCabe): Sylvia, Kan., 14, 15, Macksville 16, Belpre 17.
HATHAWAY AND FULLER: Anamosa, Ind., 12-14.
PRIMROSE AND DOCKSTADER: Glens Falls, N. Y., 13, Greenfield, Mass., 24.

BURLESQUE

AL. REEVES'S: Omaha, Neb., 11-17.
BON TONS (Jesse Burns): New York city 12-17.
BOWERY (Garson H. Harris): Boston, Mass., 12-17, New York city 26-31.
COLUMBIA (Bob Simons): Montreal, Can., 12-17.
CRACKER JACKS (Bob Manchester): Brooklyn, N. Y., 12-17.
DANDY GIRLS (Chas. F. Cromwell): New York city 12-17.
GAY MASQUERADERS: Boston, Mass., 12-17.
GINGER GIRLS (Manny Rosenthal): Baltimore, Md., 12-17, Pittsburgh, Pa., 19-24.
GIRLS FROM RIO (James Madison): Brooklyn, N. Y., 12-17.
GIRLS OF THE GREAT WHITE WAY (Dave Gordon): Pittsburgh, Pa., 12-17.
HASTINGS, HARRY: Washington, D. C., 12-17.
JARDIN DE PARIS (Lee Stevens): Cleveland, O., 12-17.
LOVE MAKERS (Sam Howe): Chicago, Ill., 4-17.
MERRY-GO-ROUNDERS (Lothar-Bratton Co.): Chicago, Ill., 12-17.
PACE MAKERS (E. E. Patton): Newark, N. J., 12-17.
STARS OF STAGELAND (William Dunn): Toronto, Ont., Can., May 12-June 28.
TROCADEROS (Frank Pierce): Detroit, Mich., 12-17.
WATSON'S (Dan Guzzenheim): Detroit, Mich., 12-17.
YANKEE DOODLE GIRLS (Max Gorman): Chicago, Ill., 12-17.
ZALLAH'S OWN (Harry Thompson): Buffalo, N. Y., 12-17.

CIRCUS

BARNUM AND BAILEY'S: St. Louis, Mo., 12-17, Terre Haute, Ind., 19, Cincinnati, O., 20-24, Columbus 26, Scranton, Pa., 30.
BUFFALO BILL AND PAWNEE BILL: Trenton, N. J., 14, Wilmington, Del., 15, Lancaster, Pa., 16, York 17, Washington, D. C., 21-24.
DOWNIE AND WHEELER: Milford, Conn., 14.
GENTRY BROTHERS: Louisville, Ky., 12-17.
HAGENBECK-WALLACE: Huntington, Pa., 14, Lewistown 15, Carlisle 16, Chambersburg 17, Lancaster 20, Johnstown 21.
HONEST BILL: Maysville, Ark., 14, Decatur 15, Gentry 16, Siloam Springs 17.
101 RANCH REAL WILD WEST (Miller Bros. and Arlington): Pottsville, Pa., 14, Williamsport 15, Scranton 16, Easton 17, Brooklyn, N. Y., 19-24.
RINGLING BROTHERS: Newark, N. J., 14, Jersey City 15, Paterson 16, Middletown, N. Y., 17, Boston, Mass., 19-31.
SELLS-FLOTO: Dover, N. H., 28.
YOUNG BUFFALO WILD WEST AND COLONEL CUMMINS'S FAR EAST: Chartiers, Pa., 14, Pittsburgh 15, Tarentum 16, Indiana 17.

ORCHESTRAS

CHICAGO SYMPHONY (Stanley and Stock, conductors): Toledo, O., 14-17.
DON PHILIPPINI: Delmar Garden, St. Louis, Mo., April 27—indefinite.
MIRELLA: Kennywood, Pittsburgh, Pa., May 4—indefinite.
POWER'S: Olentangy, Columbus, O.—indefinite.
ROLFE, E. A.: Woodside, Philadelphia, Pa., May 10—indefinite.
ROYAL CHINESE MILITARY BAND OF PERKIN (Hugo Bros. and Felix Bial): Yokohama, Japan, 1-15, Tokio 16-30, Honolulu, Hawaii, June 15-30.
THAVIN: White City, Chicago, Ill., May 10—indefinite.
THOMAS, THEODORE: Milwaukee, Wis., 19.

MISCELLANEOUS

ABBOTT, ANNIE (Hugo Bros. and Felix Bial): Bombay, India, 1-30.
BINGHAM, MR. AND MRS. RALPH: Red Lodge, Mont., 14, Ellendale, N. Dak., 16, Edgerwood 17, Chicago, Ill., 18-30.
FASOLA (Hugo Bros. and Felix Bial): Vienna, Austria, 1-15, Budapest, Hungary, 16-30.
POWERS, HYPNOTIST (Frank J. Powers): Jacksonville, Fla., 12-17.
TANGUAY, EVA: Chicago, Ill., 12-24.
THURSTON (Jack Jones): New York city 12-24.
WANG TOY SON (Hugo Bros. and Felix Bial): Johannesburg, South Africa, 1-15, Durban 15-30.

ACTORS' FUND ELECTION

The annual meeting for the election of officers of the Actors' Fund of America will be held at the Hudson Theater, 139 West Forty-fourth Street, on Tuesday, May 13, 1913, at 2 P.M.

MR. PARSON PRICE MOVES

Mr. Parson Price, who has done so much for the voices of many leading actresses, has removed his studio to 2 West Twenty-ninth Street, where he will continue to wait on those requiring his professional services.

GOSSIP

Grace George may be seen again in London in Sardou's comedy, Divorcons, which she is now playing at William A. Brady's Playhouse. Miss George, it will be recalled, appeared in the play at the Duke of York Theater six years ago. At that time she gained an international reputation in the role of Cyprienne. William Gaget has cabled to William A. Brady offering the choice of two London theaters, and it is quite probable that next season will see Miss George playing Cyprienne once more in London. Her season here in New York at the Playhouse continues, the revival being now in its sixth week.

Walter Hubbell closed his season of thirty-seven weeks on May 2 in Cambridge, Ill., playing Aguila, the Royal Slave, for the one thousand four hundred and seventy-eighth time.

Carolyn Lee, who created the part of Mrs. James Gerard in Cohan and Harris's production of Broadway Jones, has been re-engaged for next season.

After a season of thirty-six weeks in The Girl of My Dreams, John Hyams and Leila McIntyre have brought the third year of the Wilbur Nesbitt musical comedy to a close.

Holbrook Blinn, director of the Princess Theater Players, addressed the members of the Drama League of Philadelphia recently.

May Irwin had as her guests one afternoon recently in George M. Cohan's Theater thirty inmates of the Actors' Home in Staten Island.

Sam J. Burton has been engaged by Maurice Campbell to replace William Campbell in The Ghost Breaker at the Lyceum Theater.

Mr. and Mrs. Hugh Cameron have gone to Weirs, N. H., for the Summer.

Messrs. Shubert, by arrangement with Charles Frohman, will send John Mason on an eleven weeks' Pacific Coast tour, starting June 16, in his greatest success since The Witching Hour, As a Man Thinks, by Augustus Thomas.

A. G. Delamater, who will shortly announce several enterprises more important than any heretofore conducted by him, is preparing to lease the road rights for a number of his past successes, to which, while they are still valuable, he cannot afford the time which must be devoted to his new attractions.

Norma Mitchell is playing in Oliver Twist, with Nat C. Goodwin, on the Pacific Coast.

Harry Duggan is now playing the dog in The Blue Bird.

By an arrangement with George Kleine, of Chicago, the Kleine-Cines photo-drama Quo Vadis, now running at the Astor Theater, will be booked for presentation in the high-class theaters of the United States and Canada next season by Messrs. Cohan and Harris.

Maribel Seymour, a prominent member of the Liberty Stock company, and John Hogarty, manager of the Chauncey Olcott company, were married in Sacramento recently.

St. John's Dramatic Club (all students), of Collegeville, Minn., has in preparation a hundred-man production of Julius Cæsar for May 19.

Glenna C. Johnston, professionally known as Iris Dore, was married to William Aubrey Smith, a non-professional, by Dr. George C. Houghton, at the Little Church Around the Corner on April 17.

Charles F. Newsom has recovered from his recent illness and will visit his home at Henderson, N. C., for a month.

JOSÉ COLLINS
FEATURED
in Ziegfeld's Summer Follies 1913

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BESSIE WYNN
AMERICA'S MOST POPULAR PRIMA DONNA

THURLOW WHITE
LEADING MAN
At Liberty for Summer Engagement. Actors' Society.

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LEADING WOMAN AT LIBERTY, MAY 17
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GODFREY MATTHEWS
THE BEST DRESSED LEADING MAN IN STOCK
Youngstown Players Youngstown, Ohio

WILLIAM JEFFREY
Leading Man Watch for him on Broadway Rochester, N.Y.

CAREY HASTINGS
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Broadway Theatre Bayonne, N. J.

HAZEL HARROUN
INGENUE LEAD Management A. G. DELAMATER

GUS A. FORBES
LEADING MAN Malley-Denison Stock Co., Fall River, Mass.

MISS CAROL WARREN
INGENUE DISENGAGED ADDRESS MIRROR

FRANK KEENAN
LAURELTON, L. I. PHONE, 1926 Springfield

FOREIGN NEWS

George Bernard Shaw's Cæsar and Cleopatra appears to have been the least appealing of the Forbes Robertson farewell productions. A critic in *The People* unburdens himself in this outburst:

"The cause is not far to seek. Mr. Robertson has made for himself a large London public who admire the high sincerity of his acting, and who have come to regard him in association with plays of equal sincerity. There is nothing of the flaneur or farceur in the splendid actor who is now bidding final farewell to his London admirers, and as there is nothing but power and the farceur in Cæsar and Cleopatra the effect of Mr. Shaw's labored impertinences on a popular audience can be imagined. There were a sufficient number of Shavians in the Drury Lane audience to set the note of laughter—a servile note as it seemed to us—and there was enough of color and humor in the acting to provoke applause. But, to tell the truth, the majority—ourselves included—were bored by the general dullness of the play, and Cæsar and Cleopatra proved as effective as a damp squib.

"Mr. Forbes Robertson, albeit, made the most of the burlesque Cæsar, and Miss Gertrue Elliott acted very charmingly as the minx Cleopatra."

The big sensation of the London season is the new revue, Come Over Here, at the London Opera House, of which one critic says: "Nothing like it has been produced in London; all other reviews are dwarfed by comparison. It is a cinch." Max Pemberton, who wrote it; the fifty stage beauties, who were brought over from the United States, and, above all, our ragtime music have London a-going.

Ethel Irving's first essay in management has failed. Vanity, at the Globe, did not attract the public, in spite of the excellent individual effort of Miss Irving. But the truth is that Vanity lacked sincerity, and without this element no attempt to reflect human motives and emotions can hope to succeed.

The Yellow Jacket came so modestly heralded to London that, though announced as an American success (which was probably more against than for it), it took Londoners some time to discover it. A contributor to a London paper declares that in The Yellow Jacket she made a delightful discovery, and that "its claims to well-deserved popularity were in danger of being overlooked in the trumpeting of transatlantic ragtimes." The writer continues with:

"The Yellow Jacket would be a loss to all who long to be entertained by what is lovely and original, a refreshment for the soul and a delight to the eyes. The captivating charm of this play à la mode Chinoise delicately modified by Western humor and pathos held the audience spellbound. Never before have we victims to the realism of our modern theater so felt the magic of the stage."

Anna Pavlowa, accompanied by Laurentius Novikoff, returned to London, after a several months' tour in America and on the Continent, and was accorded the warmest welcome at the Palace Theater. She is pronounced as wonderful as ever, but startled the town by appearing in a rich green wig, which did not, however, prevent her from looking charming and dancing divinely with the aid of M. Novikoff, who succeeded Mordkin.

American music hall performers are reaping a veritable harvest here now. One troupe of three none too good blackface comedians, who got $125 a week in America, landed in London on Monday and booked a run at the Tivoli at $500 a week, and have now booked to Jan., 1914, at $500 a week, with only three weeks unfilled.

Adelina Gemeo is on her way to Australia and New Zealand for a tour in those countries. She will return to England about Christmas time. The beautiful devotee to Terpsichore has covered a twenty-eight-thousand-mile tour while in America, where, she declares, she had the nicest audiences imaginable.

Hélène Sandow, the sixteen-year-old daughter of the famous athlete, is appearing at the Court Theater in the pretty opera Veronique, where she is giving a very finished interpretation of Mascagni's ornamental numbers, "While I Am Waiting" and the "Swing Song." Without previous experience, she has yet, by the charm of her youth and her apparent self-confidence, impressed all with the promise of a rosy future.

Contrary to first reports, after the distressing visitation upon Isadora Duncan, that lady will not desert the stage, but will still devote her life to dancing. In a letter to the press, she expressed her gratitude for the condolences she received after the drowning of her two children in the Seine. Miss Duncan says: "My friends have helped me to realise what alone could comfort me—that all men are my brothers, all women my sisters, and all little children on this earth my children."

Al. H. Woods reached London on April 28, with the story that he had bought seventeen vaudeville houses in Germany, known as the Goldsall circuit, which he intends to run on the American plan, with pictures as a feature. He has $1,000,000 to back the enterprise, he says.

Marguerite Sylva was decorated by the Duke of Mecklenberg-Schwerin with the Gold Medal of Merit, following a performance of Carmen at the Grand Ducal Opera, a distinction rarely conferred on women artists. Since her triumphant debut at the Berlin Royal Opera, last Winter, Mlle. Sylva has sung Carmen in many of the leading opera houses of the European Continent.

Beerbohm Tree and Thomas Beecham have secured the exclusive British rights to Ariadne auf Naxos, Richard Strauss's latest opera, to be produced at His Majesty's Theater, beginning May 27. Eight performances are to be given, with Sir Herbert in the part of Jourdain, who will direct the dramatic portion of the comedy, while Mr. Beecham assumes the musical side of the production.

Marc Klaw, who left Berlin for Paris on April 26, has engaged Elsie Alden, a popular Berlin operetta prima donna, who is now studying English in order to play English parts.

Paul Tietjens, the American composer, now living in Berlin, is putting the finishing touches on a new operetta, written in conjunction with a young Hungarian librettist, of which he has hopes that it may prove a worthy successor to The Wizard of Oz.

La Pisanelle ou la Mort Parfumé is the title of his new play which Gabrielle d'Annunzio read, on April 25, to Ida Rubenstein and M. de Max, who will act the leading parts of this weird love tragedy at the Chatelet Theater in June. Edmond Rostand and several Parisian dramatists and critics attendant at the reading enthusiastically praised the new play. Ildebrando de Parma, the Italian composer, supplies the incidental music.

DEATH NOTICES

MONTAGUE J. PIKE, father of Harriet (Pike) Bennet, and nephew of the late Maurice Pike and Millie Sackett, died April 22. He was connected with Madison Square Garden for the past twenty-one years, and was well known in the dramatic and sporting world, having been a promoter of several prizefighters.

JAMES THOMPSON, JR., professional athlete, died at his home, 1247 West Madison Street, Chicago, April 20, of pneumonia, at the age of twenty-six. He was a brother of the Sisters McConnell, and his widow is known on the stage as Kitty Smith.

MRS. BEN GRAHAM, known on the stage as Fanny McIntyre, died May 2, at her home, 1338 Chisholm Street, the Bronx. Mrs. Graham had played in many parts of the country and for many years was leading woman of a Philadelphia Stock company.

WITH a revolver which he had borrowed from a member of The Round Up company, William H. Lothrop, treasurer of the Boston Theater and one of the most widely known theatrical men in that city, committed suicide May 2, by shooting himself in the head.

HAROLD COHILL, known in private life as Dr. George H. Cohill, passed away at his late home, Newbold N. J., April 27. The remains were cremated at Chelten Hills Cemetery, Philadelphia, Pa., May 1. In his early life Mr. Cohill was a member of the Chestnut Street Theater Stock company, Philadelphia, later joining the Boston Museum Stock, Boston, Mass., where he remained four years. His first road tour was with Madame Modjeska 1880-1881. Later he studied and practiced medicine, but finally returned to the stage. His last engagement was with Mary Shaw in Ibsen and Shaw plays. Mr. Cohill leaves a widow and five brothers. He was a member of the St. Paul Lodge, F. M. A.

MAURICE GOULD, sixty years old, a familiar figure in musical circles, who was a musical conductor and afterward connected with music publishing concerns, died on April 24. He was a conductor for Walter Damrosch, and for several seasons was Heinrich Conried's German opera conductor.

HARRIET E. LAMB died of tuberculosis at the Rush Hospital, Philadelphia, April 21, at the age of twenty. Her last engagement was with the Ladder-Bratton Western company in The Newlyweds and Their Baby, which her illness compelled her to leave in February of last year at Los Angeles, Cal. She had formerly worked with May Ward, La Petite Adelaide, Frank Daniels, and others, as a pony dancer. She was an only child of Frederick G. Lamb, of Philadelphia.

PROFESSOR ERICH SCHMIDT, formerly rector of Berlin University, died in Berlin April 30. He was born in Jena on June 20, 1853, and his early life as a teacher was spent in Wurzburg, Strassburg, and Vienna, giving instruction in philology and the history of literature. He became director of the Goethe archives at Weimar, and then succeeded W. Scherer as professor of the German language and literature at the University of Berlin. He had written several books on Goethe, and his "Lessing" is considered the standard biography of that poet. Professor Schmidt was a strong opponent of coeducation at the universities.

NAT HARRIS, a well-known vaudeville and circus performer, member of the W. R. A. N., died at his home in this city April 2, after some years of ill-health. Mr. Harris was last employed at the Hippodrome, where he was attending to some light duties in the front of the house.

LETTER LIST

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WOMEN

Abbott, Mrs. Chas., Laura Alberta, C. Astor, Margaret Ayres, Kathleen Aamold.

Bascomb, Mrs. Jane Briggs, Mollie G. Bryant, Anne Blaneke, Anne Burnett, Edith Brissert.

Cameron, Grace, Lillian Crosman, Theo. M. Costello, Emma Carus, Mame Collins, Josephine Cameron, Dorothy Clifford, Eloise May Clement, Mrs. Will Conklin.

Donner, Diamond, Laura De Lutio, Mrs. W. De Rouse, Clara De Witt, Jane Doyle, Berna De Vere, Beth Densmore, Dorothy Dalton.

Earl, Ethel, Bessie Earle, Mrs. Jas. Edwards, Farr, Frances, Henderson, Mabel Frenyear, Jess Fuller, Hazel Flint, Bertine Farnsworth.

Grover, Jane.

Holbrook, Florence, Mrs. Shephard Harris, Margaret Harris, Adelaide Hastings, Alice Hastings, Grace Hopkins, Grace Heyer, Caroline Harris, Edna Wallace Hooper.

Knott, Lydia, Mattie Keene, D. Kelly.

Love, Laurel, Bessie Lee, Phemie Lockhart, Gertrude Lawrence, Mary Land, Mabel Leichman.

Mills, Mrs. H., Alberta Montclair, Louise Marshall, Bessie MacAllister, Ethel McDonough, Owens, Mrs., Gynsie Olcott.

Pingree, Helen, Bertha Perkins, Fay Pulsifer, Rayrole, Elizabeth, Zita Rieth, Mabel Rowland, Marion Ruckert, Florence Roberts, Hattie Richmond, Mollie Revel, Adele Ritchie.

Stoner, Jessie, Marion Sherwood, Marie Sutter, Fredrika Siemons.

Toncary, Kate, Grace Thurston, Margaret Taylor, Anna Taylor.

Van Amber, Mrs. Howard.

Whitney, Bertha, Winifred Wilton, Mrs. N. W. Whetcroft, Edna Pendleton Wallock, Maud K. Williams.

MEN

Albrecht, A. G., G. W. Allen, J. R. Armstrong, S. E. Allen.

Bryce, Jack, John P. Brown, C. Edgar Burton, Chas. Bartling, Jos. Birch, Arthur Bibb, Richard Burton, Howard M. Boyd, Harry Beaumont, Frank Backus, John Bosworth.

Clark, Geo. M., Wm. W. Crimans, Eddie Clark, Wm. H. Conley, Alfred Carroll, Webb Chamberlain, W. W. Cohill, Dick Curtain, J. Clifford, John Cumberland, H. W. Chamberlain, E. J. Carter, Beal Chapin, Louis Casavant, J. M. Crane, Henry Coote, A. Carlingham.

Delmore, Herbert, Frank Dale, Arthur Dunn, Emery, H. B., S. Homer Eaton, Wm. C. Eipendorf, John Euka, Wm. Ely, Thos. Egon.

Furst, Wm., Arthur Forrest.

Gillespie, Jos. Wm. L. Gibson, J. W. Gorman, Austin Gilliman, H. Goldman.

Hickey, E. L., Jack Hall, C. A. Hunt, Joe Howard, Shafter Howard, Berkeley Howell, Robt. Harrison.

Ibsen, Doran.

Kemmer, Louis, Jos. W. King, Harry Keen, Harry Knight.

Levy, R. W., Steve Lawton, H. Livingston, Harry Leonard, J. D. Lockhead, A. Loyd, Harry Little, Albert Lewis, Harry Linson.

Mack, Andrew, E. C. Morgan, Ed. A. Mitchell, Richard Mandell, Jno. F. McGrath.

Nealand, Walter, Ralph Newman, Chas. Newsom, Phinn Nares, John Niemeyer.

Pelletier, Pierre, Halton Powell, A. I. Price, Tony Pearl, A. C. Pringle.

Quinne, Geo. W.

Roger, Wilfred L., Edgar Ruff, Thos. J. Ryan, Mr. Ricketts, Geo. M. Rosener, Harrison Roberts, Frank Rulworth, Walter Reed.

Smith, Frederick, R. Sherman, Al. Sherhane, Jas. Sylvester, Hal Stark, Chas. Schuller, Chas. Strocsch.

Trimble, Geo. S.

Victor, C., Elmer Vance.

Williams, Chas., John Wheeler, Harry Williams, Arthur J. Woods, W. J. Wilson, J. Walters, Jack Warburton, J. Wright.

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MOTION PICTURES

COMMENT AND SUGGESTION

BARNEY GILMORE,
In "Kelly from the Emerald Isle," Solax.

THE theatrical season, so far as the biggest part of the "road" is concerned, is practically over. Houses not occupied by permanent stock companies will be dark from now until next September, save for the occasional visits of traveling stock organizations or other "road" companies that will be few in comparison to the number of theaters to be filled. That is, they will be dark unless managers take the obvious step and convert the barren months into lucrative ones by introducing motion pictures. Considering the almost certain returns, the initial expense of installing a projecting machine is small, and there never was a time when the market contained so many subjects suitable for presentation in "legitimate" theaters. A manager that presents a lengthy adaptation of a classical work, often a full evening's entertainment in itself, is not entering into direct competition with the exhibitor that offers the regular run of current releases. During the past Winter feature films of a high order have been made in unprecedented quantity, and most of them have yet to be seen in the small cities and towns. The house manager may use selective judgment in picking those that seem likely to appeal to his audience. If he prefers talking pictures, they, too, are available. A glance at the list of features printed in THE MIRROR each week will indicate the number and quality of the films within reach, and the supply is going to increase more rapidly than it can be exhausted. The manager that closes his house this Summer, alleging a lack of suitable entertainment as the cause, has only himself to blame.

* * * *

And in regard to the showing of feature films, it might not be amiss to call the attention of exhibitors to the views of J. Stuart Blackton, vice-president of the Vitagraph Company, as expressed in a recent interview given to THE MIRROR. Mr. Blackton thinks it is time that the prevalent custom of exhibiting a picture for only one night, or perhaps two or three nights, should be done away with. As a matter of fact, a film that is worth showing at all deserves an engagement of at least a week in all save the smallest towns, where the population interested in the subject may view it in a shorter time. An audience that sees a good film immediately becomes a strong advertising medium, of necessity wasted if the programme is changed the next night. Instead of securing a film for a stipulated time, the ends of manufacturer and exhibitor would be better served if the length of a run was governed by the popularity of a picture. Some such arrangement seems desirable even in the instance of single-reel subjects, and doubly so where feature productions are concerned. The theatrical man who decides to turn motion picture exhibitor for the Summer might do well by devoting more thought to the quality than to the number of films he offers. Pick out the best pictures and then give them a chance to make good.

* * * *

THE West continues to be the chief battleground in the fight over the Sunday opening of motion picture theaters. Driven to desperation in the effort to gain what they deem their rights, exhibitors in Portsmouth, O., recently became more aggressive than their fellows and filed affidavits against newspaper workers and others for violating Sunday labor laws. They threaten to prevent the running of street cars, and even the paid choir singers and organists in churches are marked for object lessons by the wrathful motion picture men. These are militant measures with a vengeance, and although it is easy to understand the spirit behind them they should not be encouraged. In the first place, an attempted resurrection of blue laws with the intention that they be interpreted to prevent music in churches, the running of street cars and the publishing of newspapers merely reveals the absurdity of the laws and the ill temper of the exhibitors. No one will be inclined to consider seriously affidavits secured on such flimsy grounds, nor will such an attempt at retaliation win new friends for the cause of Sunday opening. No doubt the exhibitors in question believe that they are the victims of unbearable injustice, which warrants as much discomfort to others as they are able to create. And in giving vent to their feelings, they lose sight of the reasonable policy more likely to gain the desired end. Militant methods of the kind noted are calculated to stir up animosity even in quarters where it did not previously exist, and the popular favor, which would mean a victory for the motion picture men, is diminished by just so much. There are plenty of sound arguments in favor of showing films on Sunday. Why not stick to them? The turning of a public viewpoint is accomplished by a steady, dignified insistence on fair treatment, rather than by a frantic effort to "get even" at all costs.

White, N. Y.

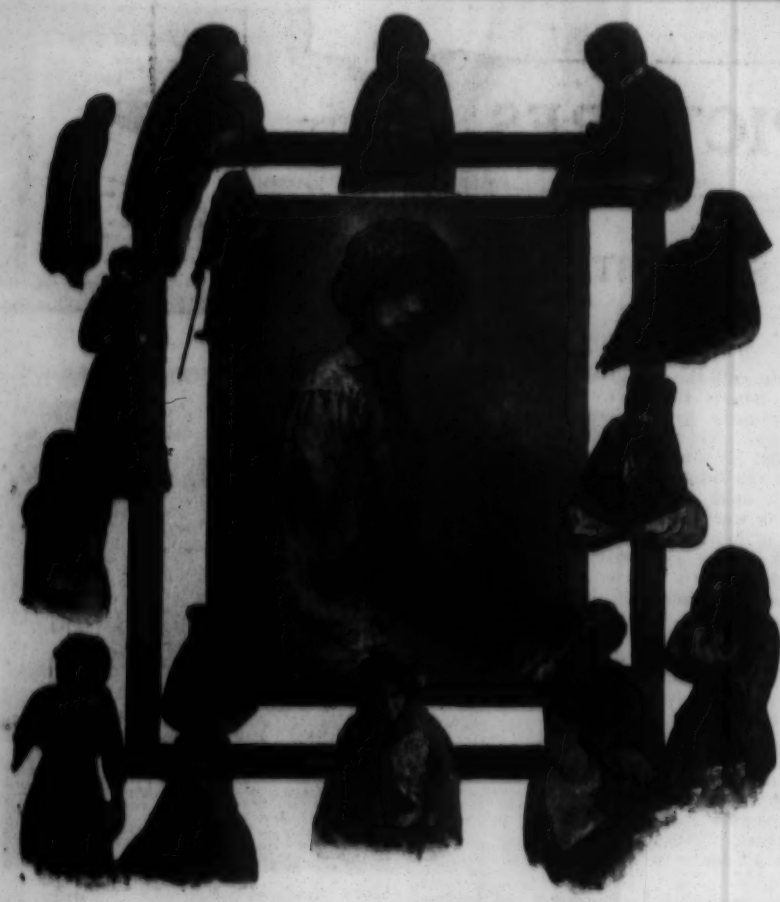
MAUDE FEALY,
Who Has Signed a Three-Year Contract to Appear in Motion Pictures.

LUBIN BASEBALL TEAM.
Top Row, from Left to Right.—Matty Kilroy, Harry Lochman, Bill Engle, I. Schwartz, Billy Hallman. Captain; G. H. Stillfield, Business-Manager; C. Kelly, Harry May. Second Row.—John De Foney, Jack Kelly, Edward De Wolf, J. Schwartz. Bottom Row.—John McInnis, Bennie from Lubinville, Soc Seibold.

* * * *

GENERAL interest in the exposition to be held in the New Grand Central Palace in July was to be expected, but up to the present time the response of manufacturers, exhibitors and, in fact, all concerned in the motion picture business has exceeded the most optimistic expectations of the committee in charge. More than two months before the date of opening practically all of the floor space was rented, and no branch of the industry will be without a fair representation. The exposition will be national in scope; even more than that, for important foreign manufacturers will send samples of their products to Grand Central Palace, and the display under one roof promises to be of a magnitude and importance never before approached in this country or abroad.

THE FILM MAN.



ALICE HOLLISTER, KALEM COMPANY.

MONA DARKFEATHER FILMS

F. E. Montgomery Starts New Company—Frank Woods Leaves Universal

LOS ANGELES (*Special*).—The film colony here continues to expand regardless of removals such as the Edison, Essanay, and Monopol. In addition to several companies for F. A. Powers, several other studios are opening. W. N. Selig, who has just put in ten days here, has secured another large tract of land adjoining his remarkable animal farm, and will build studios there at once in addition to his beautiful Edendale plant. Two or three more companies will join the big force here. At the animal farm there soon will be fifty lions, one hundred wolves and various other animals, in addition to the very large collection which recently became the property of this manufacturer. Mr. Selig plans to secure a home here and to pass at least four months of the year attending to his business in Los Angeles.

The Mona Film Company will have a familiar sound to those who have become acquainted with that leading lady, Princess Darkfeather, in Bison 101 productions, directed by her husband, the well-known Frank E. Montgomery. The latter, who tendered his notice to the Universal two weeks ago, has opened a studio at 6284 Selma Street, Hollywood, a suburb of Los Angeles. Mr. Montgomery will release through the Independent agencies and has his market well arranged for. He will continue putting out two and three-reel Western and Indian pictures, but declares that he will follow new paths, avoiding the beaten paths of battles, ambushes and much powder smoke in every picture. Princess Darkfeather will star with the company which bears her surname of Mona. Mr. Montgomery is in the market for two and three-reel subjects.

Those Jack London films are on the way, it is reported. Sidney Ayres, who took over the Edison studio at Long Beach, is said to be turning out the noted author's stories, aided by the writer himself.

Frank Woods will return to New York. He left the Universal suddenly, upon his own initiative, and to the surprise of all concerned. No explanation is given. "Spec" has agreed to put out a special film for a local company before making the trip, and then will trek for the city of white lights *presto*. He will leave behind a long list of new but warm friends. His work on the Coast, both for the Kinemacolor and Universal, has been of excellent character, according to volunteered advices from managers.

The new stages and buildings on the enlarged grounds of the Western Vitagraph Company have been completed and work is being done there. Manager Rollin S. Sturgeon has two directors at work with him and expects to engage another soon.

"Jack" Le Saint is the only director extant who has a human torch for his fire pictures. He put on Tested by Fire, showing smoke rolling from a large building and the brave fire laddies combating the fire demon with all the effects done by his man, a stage carpenter, who took coal oil in his mouth, concealed himself in the building, set his breath on fire and blew smoke for the exterior scene until the film ran out. And it was some fire picture at that, even for Kinemacolor work.

The first permanent office building enjoyed by the business forces of the Universal here has been completed in the newly acquired acreage opposite the old and fire-scorched studio. It is a beautiful building, with the best of quarters, furniture, and facilities throughout. Two stages are going up at the rear, one 70 by 70 feet, the other 40 by 40. These will be used in addition to four others across the street.

The Photoplayers entertained Kolb and Dill and a number of other traveling artists recently and a large time was enjoyed. President Fred Mace, Charley Murray, and Gus Pixley, constituting the Missouri trio, broke into song while members and guests were off their guard, and succeeded in reaching a second verse before the house committee reached the spot. Otherwise there was much good music and a bunch of the very latest stories.

It is understood that a Majestic company will join the Thanhouser company at the local studio soon. A number of well-known artists have been engaged to work there.

A few directors of worth and experience are needed on the Coast, but should proceed through correspondence. Juvenile leads are growing scarce also. W. E. WING.

A GOOD LITTLE DEVIL

Famous Players Film Company is Making Production of Fairy Play

Daniel Frohman, managing director of the Famous Players Film Company, has arranged with David Belasco for a motion picture production of A Good Little Devil. This work is now going forward. The entire company, including William Norris, Mary Pickford, Ernest Truex, Ernest Lawford, Edward Connelly and the others, are busily engaged every day at the studio of the Famous Players Film Company, and the results so far have exceeded the fondest hopes of all concerned.

A Good Little Devil is peculiarly adapted to motion pictures, offering unequaled opportunities for illusions, visions and other camera effects. As the result, no city of any size in the country will be deprived next season of this Belasco fairy play. While the actual players in the actual production are appearing in the large cities, the same players in motion pictures will be seen in the smaller cities, which either could not be booked next season or whose stages were inadequate to hold the production.

MANY FEATURE EXCHANGES

Eastern Pennsylvania must surely be the Eldorado for feature exchange men. In Philadelphia, according to the confession of one man who happened in the Itala Film Company's office the other day, there are twenty-eight feature film exchanges. In quest of State Rights on Itala films from this territory in the last few days have been Morris Keene and A. I. Felgenbaum, of the National Features; Robert Theulon, of the Gorman Feature Film Company, and T. A. Lucchese, of the European-American Feature Film Company.

WITH THE FILM MEN

W. W. Hines writes from Baltimore that the Kinemacolor show is doing capacity business in that city.

Ever drink a genuine Samarac cocktail? No? Well, take a trip to the Solax studio at Fort Lee and ask Lavine for some of those sent him by Joe Marintette, of Atlanta. He won't give you many drinks, but what you get will be worth the trip.

Frank Heal, formerly chief producer for Selig, is in New York.

When you see a smile like the one William C. Hedwig, superintendent of the Imp studio, is wearing, it has but one meaning. It's a boy, born a week ago Tuesday, and they have named it Gordon Wilbur.

"We want Pilsner!" This is the new slogan of the Screen Club. K. W. Linn's Teutonic craving for his native beverage is responsible for it, and it was brought to the attention of the members by a clever little skit of Arthur Leslie's.

He just breezed in and with him came a breath of the wild and woolly West. From the top of his Stetson to the bottoms of his high heeled boots "cow man" was written all over him. E. E. Bolton, better known as "Whitey," is his name, and he hails from Pawnee, Okla. Bill Haddock had him in tow, returning some of the hospitality shown him in the West.

Ad. Kessel and C. O. Bauman have been trying to break the long distance record between here and California. Twelve days there and back is quick time.

The ubiquitous "Pres." Oldknow, of Atlanta, is in town again.

Edward Barry has returned from a whirlwind trip through the West.

If you have never attempted to reach the inner shrine of the U. B. O., where W. E. Waddell, general manager of the Kinetophone, has his headquarters, you don't know how easy it is to get through the eye of a needle by comparison. When you do get by the argus-eyed guardians you find Mr. Waddell a particularly genial personage, and his able assistant, Charles Reitare Eggleston, better known as Reitare, past president of the American Society of Magicians, is equally genial. Possibly his training as a magician may account for the way he juggles copy. F. J. B.

SHAMOKIN'S NEW THEATER

The new Victoria Theater, a photoplay house with a capacity of one thousand, recently opened in Shamokin, Pa., has attracted wide attention in architectural and theatrical circles. Men who have had years of experience in theater construction declare that it excels any theater of its kind in the United States in architectural beauty, convenience of arrangement and fireproof features. The building is of steel and brick construction, 160 feet deep, 40 feet wide and 65 feet high, with an elaborate front of ornamental terra cotta. An artistic arch 30 feet in height graces the main entrance. The entire steam plant, including boiler, motor generator and 5,000 feet of pipe, are insulated with J-M sectional covering. Among engineers and architects this covering is famous as an insulator against the escape of heat, and is therefore instrumental in cutting down fuel consumption. In a plant of average size its use often means an annual saving of hundreds of dollars.

As an extra precaution against fire the Victoria Theater is equipped with a J-M Transite asbestos wood booth for the motion picture machine. It has the same physical characteristics as wood, except that it is harder, takes a higher polish, and is absolutely fireproof. The makers claim that film fires positively cannot spread when this type of booth is installed, and its use always imparts a sense of security to the audience.

REACHING THE EXHIBITORS

Committee Expects Representation from Every State at Coming Convention

Over 10,000 prospectus and personal letters from President Trigger left New York last week in connection with the third annual convention of the Motion Picture Exhibitors' Association of America, to be held in July at the new Grand Central Palace in conjunction with the first International Exposition of the motion picture art. It is planned to reach every motion-picture exhibitor in the country. The committee in charge expects that no State in the Union will be without representatives at the convention.

The exposition to be held under the same roof will be of great assistance to exhibitors and an exceptional business medium for manufacturers. The Nicholas Power Company, which first engaged 400 square feet, has doubled that space and will have the largest exhibit on the main floor. Among other companies which have increased their reservations are the Manhattan Slide Company and the George R. Masten Realty Company. Three other large manufacturers are figuring on more space.

LONDON COMPLETES DEAL

Novelist's Ten-Year Contract is with Balboa Amusement Company

Jack London, novelist and traveler, has contracted with the Balboa Amusement Company for the motion picture rights to all his stories for a period of ten years. The contract also calls for his appearance in at least 300 feet of each picture.

Work on the first picture will commence in a few days at the London ranch at Bonoma and the Edison studios at Long Beach, Cal., which the company has leased.

H. M. Horkheimer, president and general manager of the company, is in New York making arrangements for releases.

"NORTH OF FIFTY-THREE"

An indefinite engagement of the motion pictures entitled North of Fifty-three was opened at the Lyceum Theater on Monday afternoon with a special exhibition for the press. This film has been indorsed by the United States Geological Survey, National Geographical Society, and Board of Education of Alaska as a correct record of the life, manners, customs and the animal life of the Arctic regions.

LAST DAYS OF "HIAWATHA"

The two weeks' engagement of F. B. Moore's Hiawatha picture at the Berkeley Theater is nearing a close. The exceptional artistic quality of the film has been enjoyed by audiences in which children were well represented. As an entertainment for young people it has few equals. Robert Stuart Pigott's recitation of the poem is an attractive feature of the programme.

READING ORGANIZED

A branch of the Motion Picture Exhibitors' League was formed in Reading, Pa., on May 5, with these officers: President, Ben H. Zerr; first vice-president, A. W. McKently; second vice-president, Charles S. Graul; secretary, Julius G Hansen; treasurer, Harry J. Schad; publicity agent, Frank A. Gould.

Arrangements are now under way for a Reading delegation to attend the Philadelphia convention May 27 and 28.

"VAMPIRE OF THE DESERT," VITAGRAPH, MAY 16.

GAYNOR SETS FASHION

Personalities of Other Prominent Men to Be Preserved by Kinetophone

When Thomas A. Edison found his kinetophone or talking motion picture machine working with the perfection he had sought through laborious years, he looked beyond its use as an instrument of entertainment in the theater and resolved that forthwith it would become the medium to hand down to posterity the voices, the gestures, the very personalities of our important men.

As is generally known, Mayor Gaynor was the first man asked to thus record himself for future generations. He consented to appear before the recording apparatus provided his cabinet appeared with him. As a result there is now in existence a kinetophone record in which Mayor Gaynor, Police Commissioner Waldo, Fire Commissioner Johnson, Street Cleaning Commissioner Edwards, and Mayor's Secretary Adamson are seen and heard describing the method of administration of the city of New York. A set of these records has been formally presented to the Modern Historic Records Association, which will thus preserve in imperishable form the voices and the appearances of the present heads of the city government. The fact that Mayor Gaynor has so successfully indorsed the kinetophone has led to a demand from historical records associations everywhere for similar records of great men.

The Modern Historic Records Association is composed of the leading men of the nation. Ex-President Taft is at its head. The late J. P. Morgan supported it liberally. When the kinetophone records were formally presented to William George Jordan, the managing director of the association, in the office of Mayor Gaynor at the City Hall this parchment document was drawn up to be preserved with them:

"In the spirit of its work of preserving for posterity the records of our contemporary history by the best methods known to modern science, the Modern Historic Records Association, with the courteous cooperation of Mr. Thomas A. Edison, invited the Hon. William J. Gaynor, Mayor of the city of New York, with some of his heads of departments, to make a talking picture record of their view on vital phases of the administration of New York, the greatest city of our nation.

"The record made by Mr. Edison's latest invention, the kinetophone, was taken on April 17, 1913, is hereby certified by all those represented in the original record, and on this first day of May, 1913, was committed to the care of the Modern Historic Records Association, with this attesting parchment in its archives as a part of our civic history for future generations."

This parchment was signed by Mr. Edison, Mayor Gaynor and all those taking part in the record. Mr. Jordan and Alexander Konta signed for the association.

PHILADELPHIA CONVENTION

Plans are being completed for the second annual convention of the Motion Picture Exhibitors' League of Pennsylvania, which is to be held in Philadelphia May 27 and 28. The civic organizations and the Chamber of Commerce are extending officials of the organization every possible aid. Clem Kerr, the State organizer of the League, has already arrived from Dayton, O., and offices for the executive committees have been established at 1319 Market Street. In this place activity in the interests of the gathering is under way, and from now until May 27 stacks of literature will be prepared there for mailing to the thousands of motion picture theater owners, managers, operators and film exchange people throughout the East. The sessions of the convention are to be held in the Continental Hotel, which will also be headquarters during the two days' meeting.

OLD THEATER FOR FILMS

The Columbia Theater, the oldest playhouse in Newark, N. J., has been leased by Louis Schlesinger to Alexander R. Boyd, a theatrical Man of Philadelphia, Toronto, Buffalo, and St. Louis, who will use it for moving pictures. He has leased the theater for twenty years at an annual rental of $12,000. The Columbia is located at the northwest corner of Washington and Marshall streets, and seats 2,000 persons.

LETTERS and QUESTIONS

ANSWERED BY "THE FILM MAN"

H. C., Louisville, Ky., writes in praise of Bessie Learn as she appeared in the Edison kinetophone production The Tenderfoot's Temperance Pledge. It seems that Miss Learn is a great favorite in Louisville, and that at one time she was a popular member of the Riverview Stock company and the Adele Blood Players in that city.

A READER, Brooklyn, N. Y.—Hughie McGowan played the actor in the Vitagraph film How Patty Made Good. Edna Payne appeared in both The Moonshiner's Daughter and the Silent Signal. We have no record of the character you refer to in the Pathe picture.

H. E. S., Baltimore, Md.—To the best of our knowledge Alice Joyce has no intention of leaving the Kalem Company. She continues to be featured in many of its most successful pictures.

O. M., Milwaukee, Wis.—Fred Truesdell and Miss Tennant played important parts in the Eclair film The Law of the Wild.

D. T. H., Holyoke, Mass.—The Vitagraph Company issues a monthly illustrated publication in which synopses of its regular releases are given. If you wish to receive this bulletin write to the Vitagraph Company, East Fifteenth Street and Locust Avenue, Brooklyn, N. Y.

W. W., Kansas City, Kan.—THE MIRROR has not printed an interview with Owen Moore. His picture appeared in the issue of Nov. 15, 1911. That issue is not obtainable. Mr. Moore was on the stage before becoming a motion picture actor. About what time did you see Playing with Fire? We do not find the title among Vitagraph releases.

S. T. B., New York.—Winifred Greenwood played the lead in the Selig picture Pauline Cushman, the Federal Spy.

"LAW AND THE OUTLAW"

The Selig Company announces for release on June 4 a two-reel Western dramatic photoplay entitled Law and the Outlaw. According to those who have seen the film at advance exhibitions, it is a remarkable production. The story deals with an escaped convict, his struggle to reform when inspired by the interest of the daughter of a wealthy rancher, and the tragedy of his rearrest. The action of the story is said to abound in sensational incidents. William Duncan produced the picture and Tom Mix, Myrtle Stedman, and Lester Cuneo are the principal players.

ANOTHER OFFICE FOR HITE

E. J. Hite, president of the Thanhouser Company, was recently made managing director of the Majestic Company, and has engaged Fred Mace for the Majestic.

STUDIO GOSSIP

W. H. COOK, scenario writer, has left the Vitagraph forces. He contemplates organizing a press bureau for motion picture players.

HARRY SCHENCK, formerly with the Imp, Champion, Powers, and the World's Best companies, is now playing important roles in productions by the Vitagraph Company.

WILLIAM H. HICKEY, general manager of the Natural Color Kinematograph Company of England and European representative of the Kinemacolor companies of America and Canada, has come to this country for a visit. During his sojourn in New York many matters of moment to the allied Kinemacolor interests will be arranged.

IRVING CUMMINGS and his ambitious baseball players are spending most of their time practising in the field next to the studio. Reliance has booked games with Powers, May 24; Kinemacolor, June 7; Solax, June 28. Games will be called at 3 o'clock, at Lenox Oval, Lenox Avenue and 145th Street.

A ONE-REEL production of Dion Boucicault's comedy, London Assurance, presented originally in Covent Garden in 1841, has been occupying the attention of Director Lawrence McGill for several days. The fox hunt is shown in full on the screen, a pack of real English foxhounds being borrowed from The Whip. The favorite role of Lady Gay Spanker, first played in this country by Miss Cushman, fell to the capable hands of Edgena De Lespine.

LOTTIE BRISCOE, of the Lubin Company, who speaks French as fluently as English, during the last four weeks has been offered engagements both in London and Paris to star in new feature productions. Miss Briscoe has refused all offers, as she prefers to continue her excellent team work with Arthur Johnson.

THE office force of the Essanay Company is delighted with the new quarters just opened above the old offices. The rooms are light, well ventilated and of ample size.

DURING the present month or the early part of June the Essanay Company will release a multiple-reel feature entitled The Final Judgment. This subject is said to be gripping in portrayal and excellent in theme. E. H. Calvert and Dorothy Phillips play the leads.

DIRECTOR COLIN CAMPBELL, of the Selig studio in Los Angeles, has spent several days at the mammoth ostrich farm in San Jacinto, Cal., where 2,000 ostriches are to be seen in a single flock. He has produced a photoplay in which Bessie Eyton, the daring Selig actress, rides one of the great birds in a desperate dash across the desert.

DIRECTOR LEM B. PARKER, of the Selig Pacific Coast forces, has just returned with his company from along the line of the wonderful Los Angeles aqueduct, now nearing completion. This engineering work is to bring water from the high Sierras to Los Angeles, across 240 miles of desert and mountains, and afford a masterful "atmosphere" for virile Western photoplay scenes. Mr. Parker produced a photodrama showing the vicissitudes of various characters engaged in a supposed great irrigation project, and featured the actual blowing up with dynamite of a great earthen dam, followed by the saving of the whole project from destruction by the quick action of the hero of the story.

FRANCIS X. BUSHMAN was in New York last week, after completing a most successful lecture tour in which motion picture and vaudeville theaters were visited. Mr. Bushman expects soon to resume his appearances in pictures.

OLIVE SKINNER, who has been away from Universal City for the past fortnight, has resumed allegiance to the Nestor Company and will again appear before the camera under the direction of Milton H. Fahrney.

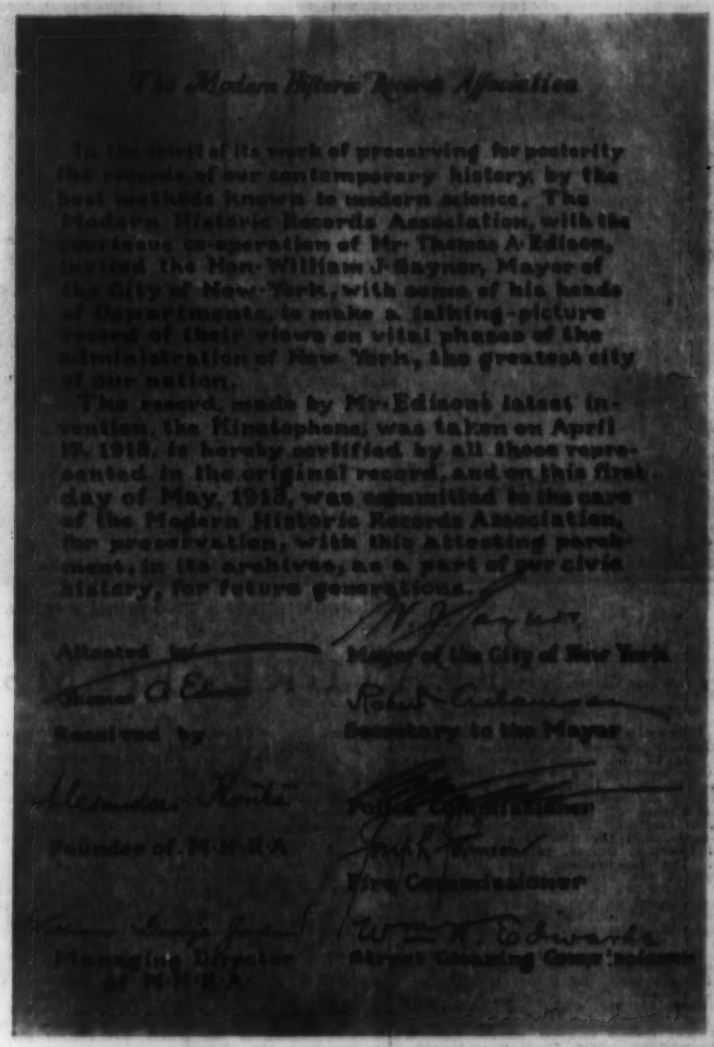
GWENDOLEN BROOKS, who recently made her debut in moving pictures as a member of Lincoln J. Carter's company, has for the past few years been playing ingenue parts with Douglas Fairbanks, and under the Savage, Harris and Brady managements. Miss Brooks is a daring rider and a skillful swimmer.

JOHNNY JOHNSON, who has spent the greater part of her stage career in musical comedy, is at present a member of Phillips Smalley's company. Miss Johnson has played important roles in The Wizard of Oz, Babes in Toyland, King Dodo, and The Prince of Pilsen. She recently appeared with Lois Weber and Mr. Smalley in their new picture, The King Can Do No Wrong, and her acting was praised.

A COUPLE of weeks ago the Thanhouser producers saw a likely looking fat man in electrician's overalls, brought him over to the New Rochelle studio and gave him the star part in a picture. Artists often discover types this way in the street, but the present Thanhouser instance was likely the first in which such a "find" was given a feature acting part. The "find" was John Wallace, who weighs 350 pounds and causes no end of laughter in Why Babe Left Home, as the finished film has been called. The part is of a fat boy who is disinherited by his lean father and who tries to pick up a living by carrying a restaurant sign reading, "You Can Tell by Looking at Me that I Eat at Donnelly's." Wallace's film effort is to be released Sunday, May 18.

BUTTS—RITTMAN

F. Worthington Butts and Georgianna Rittman were married at the Little Church Around the Corner last Friday. Miss Rittman is the daughter of F. E. Rittman, the treasurer of the National Bank of Commerce and Auditor of the War Department under President McKinley. Mr. Butts is the general manager of the Moran Lithograph Company, of Cleveland, O., and cousin of Major Archibald Butts, one of the victims of the *Titanic* disaster.


The Modern Historic Records Association
In the spirit of its work of preserving for posterity the records of our contemporary history by the best methods known to modern science, The Modern Historic Records Association, with the courteous co-operation of Mr. Thomas A. Edison, invited the Hon. William J. Gaynor, Mayor of the City of New York, with some of his heads of Departments, to make a talking-picture record of their views on vital phases of the administration of New York, the greatest city of our nation.
The record, made by Mr. Edison's latest invention, the Kinetophone, was taken on April 17, 1913, is hereby certified by all those represented in the original record, and on this first day of May, 1913, was committed to the care of the Modern Historic Records Association, for preservation, with this attesting parchment, in its archives, as a part of our civic history, for future generations.
Attested by
Mayor of the City of New York
Received by
Secretary to the Mayor
Police Commissioner
Fire Commissioner
Managing Director of M.H.R.A.
Street Cleaning Commissioner

TRIBUTE TO EDISON KINETOPHONE.

VIEW OF ROOMS OF MOTION PICTURE CENTER, INC.

TWO SCENES FROM SELIG'S TWO-REEL WILD ANIMAL SPECIAL, "WAMBA—A CHILD OF THE JUNGLE."

FEATURE FILMS ON THE MARKET

The Deerslayer (Vitagraph, May 7).—Unquestionably one of the notable productions of the year in the screen drama. The Deerslayer, considered as a film adaptation of James Fenimore Cooper's Leather Stocking tale, is tremendously successful. The atmosphere of the primeval forests of the early days is caught in brilliant fashion. The production is made on a vast scale, and the picture carries the force of great swooping drama, bringing out the redskinedness, the fascination, and the primitive loneliness of the great wooded expanses, new to the feet of white men. The pioneers and the Huron redskins are vividly real, the adventures are stirring, and the picture possesses the dramatic human note, splendidly brought out in Florence Turner's touchingly human playing. As a screen drama, The Deerslayer is compelling and keenly interesting. For once, scenes Indians seem the actual redskins of the past. For one thing, their heads appear shaven, save for the scalp lock. There is no elaborately absurd headed costuming. They fight in real Indian fashion, in the underbrush and by creeping along trees overhanging the lake's surface. These are not mere feathered, war-dancing savages. The white men, too, are the big-hearted, human, and hardy pioneers of the early days. The dimed Deerslayer invests the fancied characters of Cooper with the breath and blood of actuality. Glimmerglass (Otsego) Lake sparkles in the sun before our eyes. We see Muskrat Castle and the strange old ark boats again. The exciting adventures of the Deerslayer; Tom Hutter and his daughters, Judith, loved by Harry March, and Hetty, the simple minded; and of Chingachgook, the Delaware chief, and his sweetheart, Hist. The captive maiden are revealed originally. The screen drama is not based on a single thread of story, but is a series of thrilling pioneer incidents. But it is clearly and concisely presented in film form. The Deerslayer swoons to a splendidly appealing and moving climax with the death of Hetty. Miss Turner's performance is superbly and sympathetically compelling — the most genuinely moving bit of acting we have seen in many months of pictures. Miss Turner portrays the wondering, quaint, and loving little Hetty with such master strokes of delicate, tender, tear compelling art that the characterization will cling in many memories of spectators. Wallace Reid plays Chingachgook admirably, while Evelyn Dumaleau as Judith, Harry T. Morey as the Deerslayer, Hal Reid as Harry March, are thoroughly excellent. The direction and photography are equally fine. The Deerslayer is a valuable two-part drama—a big play to ennoble picture making. S.

The Dread of Doom (Itala. State Rights).—Interesting as this film is, and finely acted with Ermete Zacconi, the famous Italian actor, in the principal role, the wisdom of releasing it for public exhibition is questionable. The same film, under the title of The Missing Man, was shown at a private view several months ago, and then it was decided that the effect was too unpleasant for a mixed audience in quest of entertainment. Although it is probable that some of the death agony resulting from strychnine poisoning will be eliminated from the last of the three reels, no amount of cutting is likely to materially alter the impression created. The story has been constructed to lead up to a truly terrible climax. We have four characters, a doctor and his sister, and the people they are engaged to marry. The doctor is bitten by a pet monkey afflicted with tuberculosis and contracts the disease. Under the circumstances it is reasonable that he should deem it best not to marry; but the cause given for his maintaining secrecy concerning his affliction and his mysterious disappearance is poorly founded. This is important, for most of the action of the story is based on false premises when the picture makes a pretense of medical accuracy. The doctor disappears and suffers in solitude because he believes that his sister's fiance will fear to marry into a family where one of the members has tuberculosis. In the first place, it might readily have been shown that the disease was communicated by the monkey; in the second place tuberculosis is far more frequently contracted than inherited. Physicians would laugh at the reasoning of Guido, who is supposed to be a doctor. Barring this fundamental defect the plot is well constructed to move to a climax that is terribly harrowing, largely by reason of the relentless realism of Zacconi's acting. After the marriage of his sister the doctor, rather than suffer a slow death from tuberculosis, takes strychnine, and no detail of the horrible agony it causes is omitted. At last he dies, surrounded by those who have loved him. There is no question of the superb quality of Zacconi's performance, neither is the story deficient in dramatic elements, but audiences so largely composed of children are not ready for "art for art's sake," when the art is of so forbidding a character. D.

A Ne'er Do Well Of the Regiment (Bison, May 31).—Wilfred Lucas as the director of this two-reel military drama has made exceptionally good use of a topical event—the drilling and embarking of United States soldiers for the islands—in working it into the action of his story. His arrangement and management of scenes and settings in the first reel not only maintains the spirit of the army, but furnishes a clear exposition and argument for the following reel. The war scenes in the latter reel are the best we have had among pictures dealing with life in the Philippines. However, the final climax is inclined to be abrupt; the shooting of the girl seemed unnecessary, and while it is a convenient method to get her out of the way so that the hero can return to the girl whom he loves, it should have been led up to—the possibility of such a thing happening should have been suggested previously. The tale deals with the love of two officers for the colonel's daughter. There is the pretty but simple girl who has been the plaything of the villain, and the brother who would shoot him. In the hero's efforts to straighten matters out he compromises himself in the eyes of his sweetheart, leaving the field open for the villain. Encamped in the islands, there is treachery and villainy, and all the other elements that go to make up the usual melodrama, interesting principally by reason of the capable manner the story has been produced and acted. Mr. Lucas is seen in the lead role. G.

A Midnight Bell (Selig, May 8).—Fashioned after The Old Homestead, Way Down East, The Dairy Farm, and David Harum, and all the rest of the old rural comedies with all the touches of broad humor and pathos worked into the action. A Midnight Bell can be counted upon to find an appreciative audience. There are times that the plot seems oddly sentimental, that the business appears antiquated, but the Selig Company has spared nothing in giving to the story the proper atmosphere, and the players have entered into their respective roles in a sincere effort to do their best. To some, who are particularly critical, the deacon's ability to witness the fight raging in the meeting house when he himself is trapped in the belfry might be questioned. And, again, the trap seems rather a small affair to keep the deacon prisoner. But to the story. It runs something like this. Nora Fairford, the village school teacher, living at the home of Widow Gray, is loved by the local minister. Annie Gray, another heroine, is loved by Larabee, the bank cashier, and Ned, an officer of the bank and nephew of the president. Larabee, knowing that Annie doesn't love him, steals from the bank, and shoulders the blame onto Ned, hiding the money in his church pew. An overgrown schoolboy, seeing the church door open, believes ghosts are present and sets a bear trap in the belfry—rather a far-fetched bit even for a drama of this type. Nora assists Ned to escape, and in consequence is pointed at and shunned by the good villagers. Of course, everything works out all right, and every one is happy at the finish. G.

The Smuggler's Daughter (Rex, May 8).—The story of the breaking up of a band of smugglers, of wild adventure on the sea coast somewhat melodramatic and overdrawn on occasions, with a plot that appears involved through loose treatment. However, it is of the kind that engages one's attentions from the beginning until the screen is darkened on the second reel. Francis Lucas is the director of the picture, and to him must be given a good portion of the credit for securing the splendid settings and creating the well-sustained suspense in some of the situations. Assuming leadership of the smuggler's gang at the death of her father the girl swears vengeance against the revenue officer who indirectly caused the death. Living on the coast is a young recluse who dislikes women. This young sailor secures a place on the ship belonging to the girl, unaware at the time that it is used for smuggling. Learning of this after the ship has left port he acts upon his authority as the skipper and turns back in spite of the girl's protestations. He refuses to become a smuggler, and consequently when he is seen talking to the officers of the Government the girl supposes that he has turned informer. Contrary to this supposition, it is the man who makes an heroic effort and saves the girl from abuse at the hands of her own crew later and brings them to justice. Through association with the man the girl has reason to repent of her business, and when the screen darkens there is the beginning of a romance which must be told in another place. The action should have shown more clearly why the smugglers toward the last suspected their leader, the girl, of treachery. G.

The Diamond Miniature (Pathéplay, May 8).—Unless this two-reel picture is meant to be comedy—that is a question we are not able to fully satisfy ourselves on—what has the stealing of some valuable article to do with a man's initiation into a matrimonial club? Of course, there is no logical connection at all, but sometimes in a comedy or farce we are compelled to make allowance for all sorts of unreasonable things that would not be tolerated in straight drama. And, again, why the masks over the faces of the men in the first scene of this picture? Probably to lend a mysterious atmosphere to the scene. It appears to be a favorite method with some of the European companies, but one that is seldom used by an American producer unless there is a reasonable excuse for it. But whether the picture is meant for comedy or drama the story it is based upon is trashy and silly. What is told here in two reels could, if the loose ends were gathered in and the action tightened up be told in one. There is little action in the piece. The photography is excellent, but the production in its entirety is inferior to the past splendid feature productions of the Pathé Company. In order to join a certain matrimonial club, the young society man is under the necessity of stealing a valuable miniature from his prospective father-in-law. This he accomplishes in spite of the precautions of the old man and his detective. G.

The Northern Spy (Bison, May 10).—In the last part of the final reel of this picture we have the climatic situation: The old Southern couple discover in the wounded Northern spy their long lost son, whom they supposed dead. The boy lies on the couch severely wounded, and, knowing this, the parents, on discovering his identity, make no efforts to give him medical attention. Instead the father, out of a sense of loyalty to the Southern cause, refuses to recognize the boy, and turns him over to the soldiers to be shot, while the mother looks on and weeps. Loyalty to the cause may have been big within the father, but it seems hardly reasonable that any man with natural instincts would have acted in this fashion. There is something strained and forced in the situation giving to the picture a feeble ending. The first reel, possessing some excellent war scenes, is devoted to a prologue, while the second reel deals with the real pith of the drama. The action shifts twenty years between the two parts. G.

MOTION PICTURE DATES

Atop of the World in Moving Pictures (Joseph Conoly): New York city—indefinite.
Atop of the World in Moving Pictures (Joseph Conoly): London, Eng.—indefinite.
Atop of the World in Moving Pictures (Joseph Conoly): Portland, Ore.—indefinite.
Atop of the World in Moving Pictures (Joseph Conoly): Honolulu, H. I.—indefinite.
Atop of the World in Moving Pictures (Joseph Conoly): Sydney, N. S. W.—indefinite.
Barbarous Mexico: Fond du Lac, Wis., 14, 15, Appleton 16, 17.
Buffalo Jones (Klaw and Erlanger): Boston, Mass., May 5—indefinite.
Howe, Lyman H., Travel Festival: Kansas City, Mo., 4-17.
Kinemacolor Balkan War and Panama Canal: New York city—indefinite.
Kinemacolor Balkan War and Panama Canal: Baltimore, Md., 12-24.
Quo Vadis? (Kleine-Cines Co.): New York city—indefinite.
Quo Vadis? (Kleine-Cines Co.): Chicago, Ill.—indefinite.
Quo Vadis? (Kleine-Cines Co.): Philadelphia, Pa.—indefinite.
Quo Vadis? (Kleine-Cines Co.): Baltimore, Md.—indefinite.
Rainey, Paul J., African Hunt: Portland, Ore., 11-17.
Sarah Bernhardt as Adrienne Lecouvreur: Cleveland, O., 12-17.
Satan (Herman J. Garfield): Cincinnati, O., 11-24.

WHERE TO BUY FEATURES

A condensed list of selected feature film information for those interested in such releases. We shall be glad to furnish to our readers information regarding any film.

REGULAR RELEASES

GENERAL FILM. FEATURE RELEASES. 2 Reels.
May 7, 1913.—The Deerslayer, *Vitagraph*.
May 9.—The Cheyenne Massacre, *Kalem*.
May 10.—A Girl Spy in Mexico, *Lubin*.
May 12.—The Japanese Dagger, *Eclipse-Kleine*.
May 14.—Her Masked Beauty, *Pathéplay*.
May 16.—The Vampire of the Desert, *Vitagraph*.
May 17.—The Battle for Freedom, *Kalem*.
May 19.—Into the North, *Essanay*.
May 21.—The District Attorney's Conscience, *Lubin*.
May 23.—The Open Secret, *Pathéplay*.
May 24.—The Still Voice, *Vitagraph*.

A DAUGHTER OF THE CONFEDERACY. 3 Reels. Featuring Gene Gauntier.
MEXICAN CONSPIRACY OUTGENERALED. 2 Reels. Featuring Martha Russell.
THE MYSTERY OF PINE CREEK CAMP. 3 Reels. Featuring Gene Gauntier.
THEIR LIVES BY A THREAD. 3 Reels. Featuring Martha Russell.
THE EYE OF A GOD.
RESCUED FROM THE BURNING STAKE. 3 Reels.
WARNER'S FEATURES, 145 *W. 45th St.*

STATE RIGHTS

IN TH ECLAWS OF THE VULTURE. 3 Reels. A symposium of spectacular sensation.
AMBROSIO AMERICAN CO., 15 *E. 26th St., New York.*

ADRIENNE LECOUVREUR. Drama, 3 Reels. Sarah Bernhardt's own interpretation.

OEDIPUS REX. Drama, 4 reels. Greatest tragedy extant, with Mounet Sully.
W. F. CONNER, 1555 *Broadway.*

KELLY FROM THE EMERALD ISLE. Featuring Barney Gilmore.
SOLAX CO., Fort Lee, N. J.

QUO VADIS? 8 Reels. Dramatization of Sienkiewicz's masterpiece.
GEORGE KLEINE, 166 *N. State Street, Chicago.*

AS IN A LOOKING GLASS. Dr., 3 Reels. Featuring Marion Leonard.
CARMEN. Dr. Another Marion Leonard picture.
MONOPOL FILM CO., 145 *W. 45th St.*

RICHARD III. 4,400 feet. Dramatization of Shakespeare's masterpiece.
SHAKESPEARE FILM CO., Longacre Bldg., New York.

TIGRIS, THE WORLD'S MASTER CRACKSMAN. 4 Reels. A spectacular detective story.
THE DREAD OF DOOM. 3 Reels. Featuring Zacconi.
ITALA FILM CO., Columbia Theater Bldg

HIAWATHA. 4 Reels. All Indian cast in picture of Longfellow's Poem.
F. E. MOORE, TIMES BLDG., N. Y. CITY.

MADAME DU BARRY. 1 Reel. Historical love story.
LES MISERABLES. 4 parts, 3 Reels each. A dramatization of Victor Hugo's immortal story.
ECLECTIC FILM CO., 145 *W. 45th St.*

HARRY WHITNEY AND "LUCKY" SCOTT HUNTING IN THE ARCTIC.
NORTHERN VENTURES, LIMITED, 145 *W. 45th St., New York.*

THE VAGABOND.
WESTERN FRONTIER DAYS.
BURIED ALIVE IN THE BLACK DIAMOND MINES.
INTERNATIONAL FEATURE FILM CO., 145 *W. 45th St., New York.*

REVIEWS OF LICENSED FILMS

The Broken Vow (Claes-Kleine, May 2).—Starting as a pastoral romance, this imported two-part drama becomes a morbid melodrama. Tony, a cattle herder, loves Juliet, a shepherdess, but the girl is fascinated by the wealth of a cattle king and marries the rich man. Tony finally lures the millionaire to a cliff and ties him to a tree. In response to a note, the wife comes to the spot. Tony seizes his former sweetheart and drags her over the cliff. The early scenes between the two lovers in the hills among the sheep and lambs have a distinct charm, but the ending is unnecessarily and unpleasantly lurid. Jumps from cliffs seem to be becoming a customary climax in Claes pictures. The choice of scenes deserves comment, the photography is attractive, and the acting of the Italian players is of the graceful Latin school. S.

Liquid Air (Patheplay, May 2).—Very interesting and instructive. Air, when reduced in temperature to 328 degrees below Fahrenheit, becomes liquid. The curious results are shown of the use of liquid air on malleable zinc, which becomes breakable; on a rubber ball, which becomes so hard that it can be broken; on malleable lead, which becomes as resistant as steel; and on roses, which can be shattered like fragile glass. The tests with live eels, one of which instantly recovers upon being replaced in water, while the other is broken into bits with a hammer, is a striking part of the half reel. Clear camera work. S.

Their Stepmother (Seliz, May 2).—Entertaining little drama. When a young widower with two tiny daughters wins her love, the girl takes the kiddies to her home and captures their childish hearts by kindness. So the baby girls push daddy and "the fairy godmother" together to "keep a stepmother away." Pretty scenes of the young woman with the children give the slender little drama its charm. The picture has undeniable sympathetic appeal. The photography is good—in several instance where the children are shown, very artistic. There is a sameness about the club scenes which might have been enlivened in the direction. S.

Cousin Jane (Essanay, April 29).—Truly, love moves with a rapid pace in this slight comedy, revolving around a girl from the country, ill received by her city relatives, who surprises them all by carrying off the prize catch of the season. It is only to be regretted that the action of the piece does not keep pace with love's progress; too much time is occupied with trivial incidents quite apart from the development of the plot, and the strength of the main climax at the finish when the city cousins discover their awful mistake. As the principal case in question one can refer to the elopement. Devote more space to the progress of love between Cousin Jane and Tom Allen prior to their meeting at the Lawrence house party in New York, and make the sudden marriage an inevitable happening according to the conditions at hand, and give more zest to the climax, and one could hope for a more consistent, amusing story than we now find. John Steppling and the supporting cast do good work. G.

The Girl Back East (Lubin, May 2).—The girl never appears, the rivals being the principals in the play's action. This is one feature which makes the release rather out of the ordinary. Then, too, the solution cannot be guessed until near the end, wheeling the interest. A wandering miner aids another, a victim of mountain fever. Ultimately, each discovers the other has a picture of the girl of his heart signed "your sweetheart." The timely reading of a newspaper account of the fickle young woman's marriage to another prevents a possible tragedy. It is not the strength of the slow moving story, but rather its unusual quality that makes The Girl Back East a bit above the average. The acting of the rivals is good and the direction quite satisfactory. Sharp photography. S.

Cinders (Vitagraph, May 2).—This is an episode rather than a drama. A kindly furnace man sells his dog to buy flowers for a little sick girl. The dog, luckily, is purchased by the returning father of the little girl, and so the cripple worker gets his pet back. The picture is slow getting under way. The dog's "playing" gives a certain appeal. Little Gertrude Short portrays the child sympathetically. W. Hanson Durham is the author and Rollin Sturgeon the director. His handling of the scenes is satisfactory. Keyed to quicker and more concise action, we believe Cinders would have been an excellent half-reel. S.

The Eighth Notch (Kalem, April 30).—Both J. P. McGowan and Hal Clements, the two mountaineers, are exceptionally strong in their roles. True, a fresh and well-constructed little drama of a stirring nature has been furnished them, but it is not entirely an actor-proof picture, and for that reason they must be credited with considerable success, along with the actress in the part of the mother. Whoever she, under the impression that her husband has been shot, seeks to incite the villagers to mobbing, we have a situation consistent with the incidents preceding, and one that has suspense. Her husband while plowing in the field is tangled up in a runaway, and dragged into the forest. Meantime the child of the neighbor at war with them has cut a notch in the family gun. Picking this gun up on the porch as she comes to inquire for the missing man, the wife notes the fresh cut and rushes to the village store. Her husband turns up in time to prevent disaster, and, through the affection of the children for one another, the parents are brought together in friendship's bond. G.

A Compos Cavarhaio (Kalem, April 30).—Ruth declares her intention to marry the first man who secures enough tobacco coupons—one million is required—to get the grand piano the Smokem Company are giving away. Tom and Dick, after nearly smoking themselves to death, almost secure the right amount of coupons just as a law is passed prohibiting their redemption. Harry, who has never acquired the smoking habit, wins out by quietly purchasing the piano. Even for a light farce the idea is rather impossible, for the spectator fails to see the necessity for the two men smoking at all if coupons can be bought. Still, in spots it is laughable, being well acted by Ruth Roland, John E. Brennan, Jack McDermott, and Marshal Neilan. G.

A Window on Washington Park (Vitagraph, April 30).—For studio work some of the exterior settings of this romantic little drama are more than ordinarily picturesque. Larry Trimble is the director of the piece and Marguerite Andrews is the author; together they have contrived to make of the picture something which reaches home with its sentiment and pathos. Charles Kent enacts the part of the old man who comes to sit every day on a park bench in excellent style; he is the old man of refined tastes but deep in poverty. Tom Powers, as the lost son, has little to do but sit and listen to the old man's story, but this he does well. To listen well is an art by itself. But for the best piece of character work Courtenay Foote, perhaps, deserves the highest credit. His make-up as the old man when younger, is remarkably fine. Leo Delaney is good as the young artist. What some might consider a technical error is the garb worn by the son; a full dress suit in the day time seems a bit out of place. Looking out from his window the rich young society man observes an old man whom he has seen many times. Inviting this old man to dine with him he seeks his story. In response the old man tells a pathetic tale of how he lived and prospered with his daughter in the country years before, and how, one day, his daughter left him to marry an artist in the city. The father pursued but searched in vain. It develops that the old man is the boy's grandfather. After the boy has told his story there is a happy reunion. Florence Turner is winsome in the small part alloted her as the daughter. G.

The Lady and the Mouse (Biograph, April 26).—Sort of an up-to-date fairy tale where the tramp is not really what he seems to be, and where those who are kind to him are fruitfully rewarded when he is transformed into Prince Charming. Sick of his life, the rich young society man attempts to find rest and wholesome surroundings in the country as a tramp. When he discovers the grocerman's daughter in a heart struggle as to whether to kill the mouse or not, he interprets it as a message and lays seige to her heart. They all allow their hearts to run away with their heads. Bad accounts are accumulating, the mortgage falls due without money to meet it, and the sister needs to be sent to a different climate. Auntie declares they had no business to take the tramp in—that he will never pay. But he does—a hundredfold. Unquestionably, it is the delicate, skilled way in which the story is handled by the Biograph players and director that gives to the rather conventional situation that human touch which carries it across to the spectator and holds the interest. G.

A Splendid Scapegrace (Edison, April 26).—Adapted from "A Blackjack Bargainer," by O. Henry, that master of short story writers. A Splendid Scapegrace, in one reel played by Marc MacDermott, Charles Ogle, Blanche Cooper, and Mrs. William Bechtel, is something really unique and most amusing, with a climax that touches the pathetic. Mr. Ogle, known for his excellent work, here gives us an etching of an old, ignorant mountaineer, suddenly come into wealth, who aims to be one of the "quality folks." Perhaps it is one of the most striking characterizations he has given us. Mr. Cooper as Judge Chittrans makes a vivid picture, and Mr. MacDermott in the role of the Scapegrace is perfectly at home in a part that seems especially adapted to him. Graver, the mountaineer, and his wife are ambitious with their money. They have the house purchased from the Scapegrace, and they feel that all that is left is to take on their shoulders the feud with the old judge. In a scene that is good, Graver makes a deal with the young man, and for $1000 Graver finds that he has bought the right to kill the judge who had sentenced him to prison two years previous. Later, through the kindness of the old judge, a truce is called between the two men, and too late the Scapegrace recalls that he has sold out to the mountaineer. In deep repentance, he takes the bullet meant for the judge, and the two men ride on, one dying. The photography and settings are in harmony with the rest of the picture's superior tone. Charles J. Brabin is the director. G.

Two's Company, Three's a Crowd (Vitagraph, April 29).—Taking up a trifle over a half-reel, this farce with an oft-used idea worked out in rather an original fashion is productive of a good deal of laughter. E. K. Lincoln, playing the part of Binks, is, for his facial contortions and wholesome size, the foremost person in the cast responsible for the picture's success. Supporting are James Lackaye as Bingles and Anna Stewart as Sadie, the stenographer. Both are all that the roles call for. Marguerite Bertsch is the author and Ralph Ince is the director. Sadie is invited by Binks and Bingles to go to the theater. She consents to go with both, but the idea does not appeal to Bingles, the younger. With the assistance of his office companions he puts into practice a plan to get Binks out of the road by telling him that he is sick. Binks falls for the mental suggestion "stunt," and is about to retire when he discovers the trick played upon him. How he comes back at Bingles by taking his girl from him at the last moment and leaving him standing like a dunce in the theater lobby is immensely laughable. G.

Pedro's Treachery (Lubin, May 3).—After the many superior and some singular pictures produced under the direction of and acted by Romaine Fielding, Pedro's Treachery comes to us as a disappointment. Mr. Fielding imbues the picture with his engrossing personality, and furnishes a fight in one of the last scenes that is somewhat exciting, but the best that might be said of the picture as a dramatic offering is that it is poor connection of the conventional plots and counterplots and treachery of the Western plays. A coherent story is lacking; it commences in rather a vague manner and ends feebly. Photography is good, and the settings are favorable. G.

Hidden Life in Seaweed (Pathecolor, April 29).—With the aid of a powerful magnifying glass and the camera the spectator is allowed to study various creatures that infest the common seaweed. The instrument used in taking these pictures is called the Plankticoscope. On the same reel with The Cormorant the subject proves highly commendable. G.

VITAGRAPH

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1. "THE WRONG PAIR" } Comedy
2. "A TRIP OVER THE ROCKIES" or "The Grand Canyon" } and Topical — Monday, May 12

1. The wrong pairs are arrested. The right pair show up married. Papa forgives their elopement. It's a funny mix-up ending in a good laugh. 2. A trip through the Rockies.

"HORATIO SPARKINS" from Charles Dickens — Tuesday, May 13

On thirty shillings a week, Horatio passes as a howling swell. He loses his job and has to start all over again. His wealthy friends find him out.

"TWO SOULS WITH BUT A SINGLE THOUGHT" or "A Maid and Three Men" Comedy — Wednesday, May 14

Two fat men try to outrival each other in paying court to a young belle. They learn she is already engaged, count the cost of their wooing and heartily sympathize with each other.

"A SOUL IN BONDAGE" Drama — Thursday, May 15

After a hard struggle a sweet girl overcomes her degrading environments. A villainous associate of the past tries to injure her in the estimation of others. He is foiled and she prevails.

"HIS LIFE FOR HIS EMPEROR" Historic Drama — Friday, May 16

Napoleon, beset by enemies, is threatened with assassination. One of his loyal soldiers saves the Emperor's life by sacrificing his own.

"BUNNY TAKES A DIP INTO SOCIETY" or "Bunny and the Bunny Hug" } Comedy — Saturday, May 17

The boys get John to pose as an Irish Count. He makes such a hit with the girls, the boys get jealous. He's so funny and entertaining!

NEXT WEEK, SIX A WEEK

"BUNNY'S BIRTHDAY SURPRISE"	Comedy and Topical	MONDAY, MAY 19
"VITAGRAPHERS AT KAMA KURA"		
"THE AMATEUR LION TAMER"—Funny doings		TUESDAY, MAY 20
"COUNSELLOR BOBBY"—Comical advice		WEDNESDAY, MAY 21
"A LADY AND HER MAID"—Belinda Comedy		THURSDAY, MAY 22
"THE MIDGET'S REVENGE"	Comedies	FRIDAY, MAY 23
"GOING TO MEET PAPA"		
"CUPID THROUGH THE KEYHOLE"—Funny Sights		SATURDAY, MAY 24

Special Feature, "THE VAMPIRE OF THE DESERT" in Two Parts. Released Friday, May 16th.
Special Feature, "THE STILL VOICE" in Two Parts, by George Cameron, Presenting Sidney Drew. Released Saturday, May 24th.
Special Release, in Two Parts, Released Saturday, May 31st.

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EXCLUSIVE FILMS

Crossed Swords (Great Northern, April 26).—The scenes in this two-reel drama do not coherently hinge one upon the other. The scenes, complete enough in themselves, do not blend into a smooth whole. The action is jumpy. There are two rivals for the hand of the minister of war's daughter. One is the general's charming son, Edmond, and the other is the widow's honest son, Clayton. Of course, it is a foreseen conclusion that honest and fearless Clayton will win out, but, as there are two reels, the crafty Edmond has to do considerable plotting. First, the heroine falls over a rooftop parapet, and catches in some unknown and miraculous fashion on a window ledge several stories below. Now, it never occurs to anyone to go downstairs and pull the hapless hanging heroine in the window. But, instead, the brave Clayton is lowered by a rope, and rescues the girl. Enter Cupid. Clayton perfects an airship scheme. The scoundrelly Edmond tries in vain to destroy the heroine while she is in a naval launch by exploding a marine mine. Failing, he attempts to destroy Clayton's invention by explosive. He fails, but ends his life by suicide. Clayton gets a medal of honor and the heroine. The fall from the parapet and the rescue do not thrill. Everything is so theatrically prearranged. The toy suns are a good detail. The interior machinery of the big guns does not look in the least like the mechanism of great cannons. It might be—it been a pump, for instance, but not a big gun. The suicide by revolver shooting should not be shown completely. Suggestion is better than gruesomeness. S.

The Silver Cross (Solax, May 2).—An old theme returns again in this picture. An aged couple give their son a silver cross when he goes away. Ten years pass. The aged mother is blind while the son has been successful. His sweetheart plays "Home, Sweet Home," and his memories are stirred. He goes home without revealing his identity. The aged father sees his wallet of money and plans to kill him. Just as he has a knife unsheathed over the stranger man that is the mother accepts "by intuition," and finds the silver cross. Hawkish and unconvincing. The actress who played the mother is the best member of the cast, although the acting and direction in general are but passable. S.

A House Divided (Solax, April 30).—The story of the husband and wife who resolve not to speak to each other is given another lease of life. Here the two, after a little quarrel, communicate with each other by written notes. The piece flashes up as amusing for a moment or two, when the notes are shown on the screen, and then flickers out with a tame burglar scare—in reality only the hired girl getting in the usual way. No explanations and kisses follow. Fair acting. S.

Her First Love Affair (Great Northern, May 10).—After several scenes had been eradicated to fit the comedy to American tastes, the piece appears rather pointless. A merchant wants his daughter to marry his nephew—a bespectacled youth—but daughter comes to love Tom, a clerk in father's employ. So they elope. That is all that is left after the honeymoon scenes were removed, and as it was shown for review. S.

Who is Most to Blame? (Great Northern, May 3).—The general tone of this farcical comedy is of doubtful character. The household numbers a husband who likes to spend an evening with the boys, a wife with a propensity towards cigarettes and masculine admirers, and a servant girl who loves a sportive butcher. While the husband is on a little evening outing and the wife is at a party, the maid entertains the butcher at a midnight luncheon. Madame returns and the butcher hides under a sofa. Next madame's admirer comes for a little evening visit. Suddenly the husband arrives and the wife's admirer joins the butcher under the sofa. Hubby smells tobacco smoke and hauls the butcher from his hiding place. In the meantime the admirer safely escapes. The maid explains the butcher's visit and so the elevating little comedy ends with the servant girl being bribed to secrecy by the wife and the butcher getting a little graft for his silence from the husband, whom he had seen the evening before at a music hall, and from the admirer as well. The whole atmosphere of the farce is far from commendable. S.

The Sergeant's Daughter (Ryno, May 10).—Many of the scenes in this two-reel picture were taken at West Point, and on that account are interesting, apart from the story. The glimpses afforded of cadets on parade and of duty are out of the ordinary. As for the story it suffices, more by reason of spirited actin and competent direction than intrinsic merit. Jack and Bob, cadets, are in love with the daughter of a sergeant. Jack marries her secretly, and when the fact becomes known Bob shoulders the blame to prevent his friend from being expelled. Several years later Bob enlists as a soldier, and is sent to the army post where Jack is an officer. The young wife has learned of the heroism of the self-sacrificing young man, and is properly thankful, whereat the husband becomes jealous. We have a conventional climax in the shooting of Bob by Indians when he is rescuing the child of the man he has befriended. D.

The Outcast (Ryno, May 12).—Situations are forced in this film. To begin with, the reason for the father objecting to the young man who wants to marry his daughter is not even hinted at. Next, the girl is stunned by a fall, and her lover defies all human precedents in such matters by running away, as though he had killed her. From that point we suppose he is an outcast. His conscience bothers him; the girl, too, is unhappy; and they meet again, when each has determined on suicide by jumping from a bridge. The girl does not get as far as the water, but the man is nearly drowned before a timely rescue. All is forgiven, and the father withdraws his objections to the match. Individually, the scenes are well acted and photographed, but the story is not impressive. D.

The Past Forgiven (Solax, May 9).—In all save comparatively unimportant details this story has been made familiar through usage. A girl with a "past" goes West to find honest labor and reform. There she meets the inevitable man, who marries her without knowing her previous history. The villain appears to disturb their happiness; the wife is driven from the home, only to be recalled to the side of her husband and baby. Acting and photography are adequate, but a studio drop has been used as the background for several scenes that would have profited by a natural setting. D.

Dad's Orders (Solax, May 14).—A farcical situation, played in an extremely farcical manner by the Solax players. The film has amusing qualities, despite the improbability of the story. An aged man insists that his daughter shall marry a friend of his, a physician well along in years. Of course, she objects, and falls in love with the physician's nephew. The father, thinking that he is about to die, sends word to his friend to come at once and marry the girl. The nephew impersonates the uncle and secures the girl. D.

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May 28th	**The Wordless Message**	The dramatic tale of a wandering girl who returned to her childhood home through the aid of a motion picture show.
May 29th	**The Ex-Convict's Plunge**	Showing how one paroled prisoner won success and happiness. On same reel with **Scenes in Manila** Educational Travelogue.
May 30th	**The Woodfire at Martin's**	A strong story of a cafe singer's fight for success.
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LICENSED FILM RELEASES

Monday, May 19.

(Bio.) Olaf—An Atom. Dr.
(Edison) By Mutual Agreement. Com.
(Ess.) Into the North. Two-part drama.
(Kalem) The Artist's Sacrifice. Dr.
(Lubin) Margaret's Painting. Dr.
(Pathe'play) Pathe's Weekly. No. 21. News.
(Selig) His Father's Deputy. Dr.
(Vita.) Bunny's Birthday Surprise. Com.
(Vita.) Vitagraphers at Kama Kura. Top.

Tuesday, May 20.

(Cines) Red Wins. Dr.
(Edison) The Good in the Worst of Us. Dr.
(Ess.) Buster Brown, "Ties," and Their Creator, R. F. Outcault. Com.
(Lubin) Kidnapping Father. Dr.
(Pathe'play) A Jockey for Love. Com.
(Pathe'play) The City of Rouen, France. Sc.
(Selig) The Tattle Battle. Com.
(Selig) The Leopard Tamer. Com.
(Vita.) The Amateur Lion Tamer. Com.

Wednesday, May 21.

(Eclipse) In the Tyrolese Alps.
(Eclipse) The Chicken Industry. Ind.
(Eclipse) Big Game.
(Edison) Glimpses of Colorado in Winter. Sc.
(Edison) Bragg's New Suit. Com.
(Ess.) The Letter's Mission. Com.
(Kalem) The Circle of Fate. Dr.
(Lubin) The District Attorney's Conscience. Two-part drama.
(Pathe'play) The Price of Silence. Dr.
(Selig) The Stolen Melody. Dr.
(Vita.) Counsellor Bobby. Com.

Thursday, May 22.

(Bio.) The Kicksville Epicure. Com.
(Bio.) Cinderella and the Boob. Com.
(Ess.) A Widow of Nevada. Dr.
(Lubin) A Perilous Ride. Dr.
(Melies) Gold and the Gilded Way. Dr.
(Pathe'play) The Right of Way. Dr.
(Selig) Indian Summer. Dr.
(Vita.) A Lady and Her Maid. No. 4 of the Belinda Series. Com.-Dr.

Friday, May 23.

(Edison) A Race to New York. Being the Eleventh Story of "What Happened to Mary." Dr.
(Ess.) Jealousy. Dr.
(Kalem) The Black Hand. Com.
(Kalem) The Egyptian Mummy. Com.
(Lubin) Detective Dot. Com.
(Lubin) His First Experience. Com.
(Pathe'play) Night Birds.
(Pathe'play) The Ailanthus Silkworm. Nat. Hist.
(Pathe'play) The Open Secret. Two-part drama.
(Selig) The Noisy Six. Dr.
(Vita.) The Midget's Revenge.
(Vita.) Going to Meet Pans. Com.

Saturday, May 24.

(Bio.) Just Gold. Dr.
(Cines) Exceeding the Time Limit. Com.
(Cines) The Maid and the Yarn. Com.
(Cines) Curing a Would-Be Aviator. Com.
(Edison) The Translation of a Savage. Dr.
(Ess.) Broncho Billy and the Express Driver. Dr.
(Kalem) The Infamous Don Miguel. Dr.
(Lubin) Brightened Sunsets. Dr.
(Pathe'play) A Woman Scorned. Dr.
(Vita.) Cupid Through the Keyhole. Com.
(Vita.) The Still Voice. Two-part drama.

UNIVERSAL COMPANY RELEASES

Sunday, May 18.

(Crystal) Hemlock Shermes. Com.
(Crystal) Our Willie. Com.
(Eclair) He Loves to Watch the Flight of Time. Com.
(Eclair) Cuttlefish.
(Rex) Gold and Two Men. Drs.

Monday, May 19.

(Imp) The Twins. Com.
(Nestor) Her Hero's Predicament. Com.
(Cham.) The Leper. Dr.

Tuesday, May 20.

(Gem) Billy Plays Poker. Com.
(101 Bison) Stars and Stripes Forever. Three-part Dr.

Wednesday, May 21.

(Nestor) The Boy Scouts to the Rescue. Dr.
(Powers) The Curate's Outing. Com.
(Eclair) Thus Saith the Lord. Two-part Dr.
(Univ.) Animated Weekly No. 63.

Thursday, May 22.

(Rex) In Slavery Days. Two-part Dr.
(Imp) She Never Knew. Dr.
(Frontier) The Stage Driver's Chivalry. Dr.

Friday, May 23.

(Nestor) A Mine and a Marathon. Dr.
(Powers) Black Jack's Atonement. Dr.
(Victor) Good Wer Evil. Dr.

Saturday, May 24.

(Imp) Just for Luck. Com.
(Imp) Hy Mayer—His Magic Hand.
(Bison) Under Fire. Two-part Dr.
(Frontier) Where Wits Win. Com.

COMING EDISON FILMS

JOHN MANLY'S AWAKENING

By Grace Matthews. Release No. 7326, Friday, May 16th.

Refused by the girl he loved, a man shuns feminine society until the death of an old friend forces him to become the guardian of a delightful young girl. Then he realizes that a new happiness is his and that the old love is forgotten. Length, 1000 Feet.

A CONCERTO FOR THE VIOLIN

By Anne Story Allen. Release No. 7321, Saturday, May 17th.

A selfish, temperamental composer is blind to the wonderful ability of his self-sacrificing wife. His new concerto is to be played by a great Russian violinist with whom he falls in love. A quarrel between them results in the wife's triumphantly playing the concerto at the recital. Length, 1020 Feet.

BY MUTUAL AGREEMENT

By Lillian E. Sweetser. Release No. 7322, Monday, May 19th.

A fat, good-natured man, after having been bullied for years by an energetic wife, finally asserts himself. There is nothing to do but get divorced. Their lawyer suggests a separation and he goes to the city to enjoy his freedom, but soon comes back and is warmly welcomed. Length, 1000 Feet.

THE GOOD IN THE WORST OF US

Release No. 7325, Tuesday, May 20th.

Two criminals, hiding from the Northwest Mounted Police, are found by the sergeant's baby girl. They hide in a barn with her; one is wounded trying to get food, and the other bravely carries her to her father and gives himself up, to save her from starving. Length, 1000 Feet.

GLIMPSES of COLORADO in WINTER

Release No. 7324, Wednesday, May 21st.

After a trip through beautiful Crystal Park, we visit the picturesque ruins of the famous Cliff Dwellers, and then see Manitou Spring which is sacred to the Indian. A magnificent view of Pike's Peak from the golf links closes a most interesting film. Length, 315 Feet.

BRAGGS' NEW SUIT

By Charles M. Seay. Release No. 7323, Wednesday, May 21st.

The modest one is pushed into a ditch by an Irish laborer and ruins his clothes. The Irishman loans him his best suit and Braggs tells the boys at the club a romantic story about the new suit, but the real owner spoils it all. Length, 655 Feet.

A RACE TO NEW YORK

Being the eleventh story of "What Happened to Mary."
Produced in collaboration with "The Ladies' World."
Release No. 7336, Friday, May 23d.

Craig traces Mary to the light-house only to find that she has sailed away on the supply boat. By launch, auto and train he makes a desperate attempt to stop the girl before she reaches New York. He finally overtakes her, but Mary outwits him and escapes. Length, 1000 Feet.

THE TRANSLATION OF A SAVAGE

By Sir Gilbert Parker. Release No. 7327, Saturday, May 24th.

Reported by a society belle, a young Englishman marries a daughter of the Canadian woods and ships her home to disgrace his family. The little savage suffers mental and physical anguish in her new home, but her husband, returning a year later, finds a beautiful woman. Length, 1000 Feet.

DANCES OF THE AGES

Release No. 7328, Monday, May 26th.

A remarkable review of various styles of dancing, from 1200 B.C. to the present day, performed by miniature dancers upon a banquet table before an assemblage of old dancing masters. One of the aged fellows tries to perform the awkward new steps, but decides that he would rather observe. Length, 975 Feet.

AN UNWILLING SEPARATION

A Decoration Day Story by Lillian E. Sweetser.
Release No. 7329, Tuesday, May 27th.

Both made miserable by their first separation, a crippled Civil War veteran and his wife steal away from their respective new homes on Decoration Day and are found at the burial ground by their anxious children. Then the children, realizing their mistake, reopen the old home.

NEWCOMB'S NECKTIE

By Alice Williams. Release No. 7330, Wednesday, May 28th.

Newcomb's wife presents him with a horrible parody on a necktie which he tries in every conceivable way, to lose. After a nerve-racking day at the office he succeeds, only to have his deep-laid plot foiled by the janitor's daughter. Length, 1000 Feet.

THE HONOR OF A SOLDIER

Release No. 7331, Friday, May 30th.

Torn by the conflict between love and discipline, a soldier leaves the battle line to rescue his family from their burning home. He is pursued as a deserter but escapes and goes to headquarters, where he tells his story and is cleared. Length, 1000 Feet.

AN ALMOND EYED MAID

By Dora M. Lynn. Release No. 7332, Saturday, May 31st.

Rescued from a hated suitor by an American, a Japanese girl becomes jealous of the latter's fiancee and determines to kill her. When she sees her old suitor waiting to kill her protector, love conquers jealousy, she rushes forward and receives the blow intended for him. Length, 1000 Feet.

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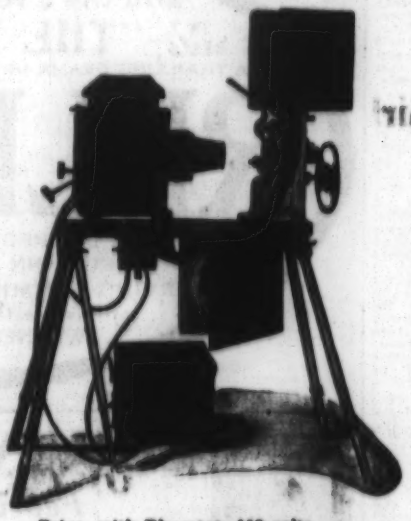

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MUTUAL FILM RELEASES

Sunday, May 18.

(Maj.) The Rivals Outwitted. Com.
(Maj.) Oysters.
(Than.) Title not reported.

Monday, May 19.

(Amer.) Her Innocent Marriage. Dr.
(Keystone) Hubby's Job. Com.
(Keystone) Twixt Love and Fire. Com.
(Rell.) London Assurance. Dr.

Tuesday, May 20.

(Maj.) Shep, the Hero. Dr.
(Than.) Title not reported.

Wednesday, May 21.

(Broncho) The Sea Dog. Two parts. Dr.
(Mutual) Mutual Weekly No. 21.
(Rell.) Early Oklahoma. Com.

Thursday, May 22.

(Amer.) Calamity Anne Parcel Post. Com.
(Keystone) The Foreman of the Jury. Com.
(Mutual) Title not reported.

Friday, May 23.

(Karbee) The Miser. Two parts. Drs.
(Than.) Title not reported.

Saturday, May 24.

(Amer.) The Modern Mazes. Drs.
(Rell.) Title not reported.

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Plans have been filed by Lorenz F. J. Weiher for the construction of a combination two-story store, moving picture theater and offices on the east side of Hamilton Place, 135.8 feet north of 136th Street.

REVIEWS OF UNIVERSAL FILMS

The Tarantula (Powers, May 16).—It is difficult for the spectator to credit this girl's remarkable hypnotic power; it is the one improbable point in the drama, and inasmuch as the story hinges on this, the picture as a whole does not strike home with much force. Still, in the latter part of his play, the author has rather discarded this element, and has built up a climax that is highly effective. Infatuated with a cameo girl, the American's partner, a Mexican, insists on taking her with them on their search for gold in the desert. Because of the American's will power, the girl is more in love with him than the Mexican, and in order to further her desires she plans to kill the Mexican by putting a tarantula in his pillow. Anxious to make the girl comfortable, the Mexican takes this pillow and exchanges it for hers. She awakes in the night to discover the insect on her breast biting her to death. The settings assist materially in giving atmosphere to the piece. G.

The Violet Bride (Powers, May 14).—In laying the premises for this social drama, the author should have set forth more clearly the mother's social aspirations, this being the basis of the whole story. She aims to climb, and when a young woman in high standing but with no money, proposes to marry the son in order to further both their purposes, the mother urges the son to consent. In that the son does consent when loving another woman, some stronger motive should have been shown. On the wedding evening the son learns that the woman he has just given his name to is false, that she loves another. A rather unique situation is contrived at this juncture, and by reason of Edwin August's splendid acting (Mr. August plays the lead), the picture closes forcibly. G.

When Love is Young (Crystal, May 11).—Pearl White appears in this split-reel romantic comedy and makes a charming picture. The story amounts to little. Two rivals decide that the one drawing a paper marked with an "x" shall end his life. The heroine steals the marked paper, leaving a blank one. Each thinks he is the lucky man until she confesses. The director did not take advantage of all the possibilities of the idea, which, of course, is far from new. However, Miss White swings the half-reel over quite successfully. S.

His Awful Daughter (Crystal, May 11).—The old situation of the father who wants his daughter to marry a certain young man, although the girl loves another. Dull and lacking adroitness in handling and acting. S.

The Boy Scouts to the Rescue (Nestor, May 21).—This drama will interest "young America," showing how the boy scouts round up a gang of bandits. The story itself is exceedingly lurid, particularly the scene where the highwaymen cut cards to see who will kill the captive sheriff and then place the card over his heart as a happy little idea to facilitate marksmanship. The photography is remarkably good. Nestor camera work is always excellent. There are no opportunities for acting. It is just elements Western melodrama with the boy scouts and their signal fires to give it a certain new interest. S.

Betty's Bandit (Frontier, May 10).—A bashful young cowboy and a big mustachioed Westerner are rivals for a girl's love. The young man makes up to look like his rival, holds up the girl in the desert, and marries her at the point of a gun. Here are some of the subtitles: "Foiled Again, but I Will Get You Yet, My Proud Beauty," "Meet Me at the Cross Roads in An Hour," and "At Last You Are In My Power." May be the director was endeavoring to produce a travesty blood and thunder melodrama. If so, he is successful. The subterranky is far and away in advance of the acting. S.

Animated Weekly, No. 60 (Universal, March 30).—A remarkably fine view of the Aquarium and Battery Park from a thirty-story building, and a glimpse of Secretary of State Bryan receiving visitors in his private office, as well as a picture of Dr. Friedrich Friedmann, the German tuberculosis specialist, of fish hawks circling about their nests, and of Croton Dam overflowing are features. In the "Who's Who in Pictures" Series we are given an intimate interview of Jane Fearnley, of the Imp Company. S.

Billy's First Quarrel (Gem, May 6).—Billy doesn't like his wife's coffee, so wifey feigns suicide. Billy finally discovers the ruse, and makes believe self-destruction himself. Explanations end in kisses. An old farce idea, but Billy Quirk helps it along. Fair half-reel. S.

Call Him Whiskers (Gem, May 6).—Half-reel companion to Billy's First Quarrel. At first we missed the point of this picture and we absolutely aren't sure we have it now. An eccentric old maid loses a dog called "Whiskers" and searches until she comes to a barber shop with a sign, "whiskers died hear." Get it, "died hear"? Bally English joke, don't you know, but rather far fetched for even a split reel. Better direction might have brought out the idea more successfully. S.

Black Jack's Atonement (Powers, May 23).—There is a vividness about the way the sailor is shanghaied in this picture which lifts Black Jack's Atonement somewhat above the average release. After the sailor is carried aboard the vessel in a stupor, the man who shanghaied him meets his cripple son. The scoundrel's conscience is awakened and he aids his victim's escape. The director aimed for realism and was successful, in spite of his slight theme. The players really seem the sailor characters they are playing. S.

The Shark God (Champion, May 5).—This picture was evidently taken in the Hawaiian Islands. A dancer tries to lure away Kooki, the lover of another. Failing, she gets a witch doctor to pray against her rival. Another young Hawaiian kills the witch doctor and then swims out to the sharks as a personal offering to appease "the shark god." The masculine costumes are atmospheric—mostly. The dancer is the most successful member of the cast in appearing like a real native. The photography is good. Too old and slight of theme to really interest. South Sea stories are familiar to audiences now and need a real story to get over. Picturesqueness satisfied at the start, but spectators demand more now. S.

Where Charity Begins (Crystal, May 27).—At best this is a vague story. It drifts aimlessly and it is hard to tell, until the end, whether it is comedy or drama. Helen Morris is a wealthy settlement worker in charge of an East Side club. She cares for a poor woman, who is ill, while her mother, also taken sick, is neglected by a nurse. The characters wander back and forth until the drama loses any possible interest. The direction is clumsy and the photography good. Any attractiveness the picture may possess is due to Pearl White, who is always able to lend a certain charm. S.

Oyster Industry (Imp, May 10).—Glimpses of digging, sorting, loading and canning oysters and also of pearls found within the shells. Rather interesting half-reel. Satisfactory camera work. S.

Lee Makes Good (Imp, May 10).—Half-reel farce, a companion piece to Oyster Industry. Through the music publisher's daughter, a poor composer gets a hearing at a party. He borrows a fellow roomer's suit of clothes to go, and the other, a waiter, reports the supposed theft to the police. The "coppers" arrest the wrong musician at the party and the poor composer has the evening to demonstrate his skill. Does not work up to comic situations. Better direction would have aided. S.

A Woman Loved (Imp, May 12).—Hazy photography and a cheap and impossible story. Two sisters are in love with the same young man. He tests their love by appearing with his face scarred and one sleeve seemingly empty. Then he finds that the younger loves him "for himself." Love tests have been worn out by scenario writers, Shannon Fife revealed nothing new in this drama. The direction is passably good and the acting fair. Violet Horner does rather well as the right girl, but the actor as the young man isn't fitted for the role of a youthful hero. S.

The Black Smallpox Scare (Powers, May 7).—Among the first pictures to be made by Frank Woods, since his connection with the Universal Company as director, is this spirited burlesque that has many amusing features. While the theme is not new, it remains a suitable subject for a film of this stamp. During a black smallpox scare, a barber, to get even with his rival and prospective father-in-law, takes advantage of their slumber to paint them with marks that resemble black smallpox. While the two men are being taken to the pest house he marries the girl. S.

The Sheriff's Rival (Frontier, May 8).—Creaky, time-worn melodrama of the lurid type. The sly gambler wins away the sheriff's sweetheart. When the sheriff discovers that the gambler is a man wanted for manslaughter, he allows the rival to escape for love of the girl. As usual, the photography is good. The acting is merely fair. There is one serious flaw in the direction. The gambler, in riding away to escape, gallops to one side in the desert just a few yards ahead of his pursuers. He was out of view of the camera, but surely in sight of his followers. S.

Sons of a Soldier (Eclair, May 7).—After seeing this three-reel drama we should hazard three guesses as to what it is all about; it may be an effort to show how a family maintains its love of honor through generations; an effort to show the evolution of a family somewhat after the manner of Milestones, or it may be a presentation of a possible Japanese war. The whole thing is a confusing jumble because the director failed to cling to a central theme. The photography is excellent and the company has strong possibilities under good direction. Here the direction is puzzling and lacking directness even in each separate scene. There are glimpses of 1776 when a little Colonial boy shoots a soldier; others of 1862, when a father shoots his cowardly son and drags his body to the battlefield, and more in 1950 when a member of the family is President and there is war with Japan. The shooting of the cowardly son has been used before in pictures. Modern military uniforms were used in the Civil War scenes. The Japanese war scenes are especially baffling. Japs jump out of ash cans like Ali Baba's forty thieves, soldiers rush about and messengers gallop through rivers and brooks with messages. Scenes from the inauguration parade, even one showing ex-President Taft and President Wilson, are used several times. Having the same players in different roles in the three divisions of the picture destroys any idea of lapse of time. None of the players did anything to distinguish themselves. This is the fault of the director and scenario author in not providing opportunities. S.

Pearl as a Detective (Crystal, May 4).—Featuring Chester Barnett and Pearl White, the popular comedians of the Crystal Company, this comedy causes considerable laughter. Miss White makes an amusing, fresh young character out of this female detective. She is hired to watch the fiancé of a jealous girl and performs her task not unwisely, but too well. She secures employment in this young man's office as the stenographer and unwittingly wins him away from the other girl. When the jealous creature throws him over on the evidence of the detective the boy immediately turns to the detective for solace and gets it, to the amazement of the other girl. G.

Universal Weekly (Universal, May 28).—While the photography of this week's issue does not seem to be of the highest quality, the subjects, on the whole, are exceedingly interesting and not a little instructive. The Universal Weekly has a number of continued features, such as the Wheels of Commerce and Who's Who in Stageland, which materially assist in maintaining the high standard of the film. Buffalo Bill, the last of the scouts, comes before us in several scenes, allowing the spectator to secure a close view of this well-known character. King Baggot, of the Imp Company, is shown in several poses, rated to give one an idea of the man as he is when not acting. G.

The Word of Jose (Frontier, May 1).—For a picture of the early West when might was right, this production is inappropriate and thoroughly interesting, not from a dramatic standpoint, but from the standpoint of sensationalism. The story, founded on a rather conventional idea, is fairly well treated, though that scene where the heroine denounces and breaks her engagement with her fiance because he refuses to break his word and not return to the sheriff to stand trial, seems a bit forced and insincere. On circumstantial evidence the commander has been arrested for horse stealing. To gain the reward the villain plans to have him lynched. The sheriff is warned of this plot and releases the prisoner on his word that he will return when the trouble is over. Jose makes his way to the home of his sweetheart, pursued closely by the mob, and she manages to effect his escape. Later, when he announces his intention to return and keep his word, the girl denounces him as ungrateful; implies that he loves the truth more than he does her. She repents of this action, however, after his departure, and follows him to assist in his battle with the villain. From a melodramatic viewpoint, this last bit is particularly vivid. G.

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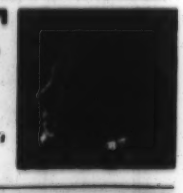

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MUTUAL FILMS

The Sheriff (Reliance, May 10).—When the spectator is under the necessity, as he is in the present case, of figuring out what has happened after it is over with the suspense, where it is a play of situation, is hurtfully marred. In a large way the picture is excellent; the acting and settings are in harmonious accord with the spirit of the piece. G.

The Great Harmony (American, May 17).—Warren Kerrigan in the role of the young French musician makes a good appearance, but he does not display ability in character work equal to that shown in straight parts. The story is simple, based upon an idea which at first appears trite, but which, through a new turn given the action, comes out quite fresh and pleasing. Feeling that the organist is too old to perform his duties longer, the villagers secure the services of a younger man. This young professor makes a great impression on the town, but he has eyes for none after meeting the old organist's daughter. Visiting the girls' father he hears one of the old man's compositions and asks to be allowed to take it to the city and find a market for it. Consenting to this the young professor leaves and is away so long that the villagers imagine he has deserted them and stolen the old man's composition. He turns up, however, with a large check to claim the hand of the girl and the old father continues in his place at church. G.

The Kiss (American, May 15).—In an artistic sense, photographically and otherwise, this picture is well up to the standard of the American company, though the story as told is slightly disappointing the production is commendable to fill up a programme. The significance of the guns being brought in should have been brought out, and the ending might have been strengthened to considerable advantage. It is unnatural. G.

'Twixt Love and Fire (Keystone, May 19).—Mistaking his wife's brother visiting her for a secret admirer the husband unjustly suspects and accuses. Through his own absurd foolishness he is locked in a room of his home where he nearly burns to death after setting the place on fire with a cigar. The burlesque is far more amusing than the one preceding it on the same reel. There is substance to the idea, and the business is handled in a capable manner. G.

The Miser (Kay-Bee, May 22).—"There are some things money can't buy, but some darn fools take a lifetime to find it out," says the old man, the character dealt with in this story, as he holds the hand of his granddaughter and death is drawing near. Because this truth is clearly and forcibly demonstrated, because the characterization of the old miser is of rare excellence the picture of two-reel length is sure to win approval and applause wherever exhibited. While Indians are brought into the action, incidentally the theme is quite unusual for the Kay-Bee company. Hoarding his wealth greedily, the old man is loath to shelter his orphan grandchild sent to him from the East. Aware of her intended arrival he contracts the child out to one of his neighbors for five years as a servant. After the child's arrival she proves so pleasant and kind to the old man that he is unwilling to abide by his agreement. Yet the farmer and his wife, having learned to love the child and knowing the meanness of the grandfather refuse to let her go. As the result of his penurious ways death finally overtakes the old man. At the last he sees the mistake of his life. G.

The Drummer of Eighth (American, May 22).—There is that in the acting of this boy who plays the drummer lad which convinces one that he is among the best juvenile screen players we now have. He plays with intelligent abandon, lacking that self-consciousness so apparent in most youngsters who act. The plot revolves about his entering the Northern army at the time of the Civil War after running away from home and his heroic sacrifice in bringing valuable news through the lines to his officer. His elder brother in one of the other divisions searches for the lad continually, but without success, while the mother awaits for news at home. Finally word comes in a letter from the lad saying that he has been slightly wounded and is returning and that he hopes his mother will have a good meal for him. The war over, preparations are made for the lad's homecoming. The boy arrives, but in a coffin, and as the soldiers carrying the body file up the path to the house we have a scene rife with pathos; a worthy climax to the admirably told story. One scene which stands out with veritable vividness is in the Confederate prison, where the boy, wounded, makes his escape. G.

The Foreman of the Jury (Keystone, May 22).—Burlesquing as it does the sting of a guilty conscience, this picture takes an oft-used situation of a man on the jury who is presented with the necessity of judging the guilt or innocence of a prisoner when he himself is the real culprit. Though the spirit of the piece is burlesque, the author, as a matter of fact, has worked along more consistent lines than many of his predecessors; though this juryman suffers from his conscience, he does not confess until compelled to by the girl whom he had given the found necklace to. It is to be regretted that the lead overacts considerably, yet the humor of the sketch superinduces a fair amount of laughter. G.

The Angel of the Canyon (American, May 12).—With the exquisite photography that is usual to the American films, the acting of Warren Kerrigan in the lead male role and Jack Richardson as the disgruntled mountaineer this comedy is of the kind which assists materially in keeping up the standard of a programme. Its humor is delicate and well drawn without any obvious effort at a big situation or vital problem. One feature that assists materially in the charm of the picture is the subtitling, even though we have a few more titles that are absolutely necessary to carry on the continuity of the action. G.

The Children of St. Anne (Majestic, May 6).—Forrest Halsey's two-part drama starts well, but finally slips down the rocks of hackneyed situations and trite incidents. Jacques is found unconscious at the foot of the shrine of St. Anne, and is befriended by a kindly family. Jacques and the daughter become sweethearts. A visiting artist discovers talent in the boy, and takes him to the city to study art. There Jacques mingles with a pleasure-loving set, and is given up in disgust by his friend, the artist. He becomes a tramp. Meanwhile the sweetheart, Marie, comes to the city to search for Jacques. "The hawk," meets her on the city street, and, just as they come in front of a store where Jacques has finally secured employment as statue maker, is attacked by the thug. Jacques, of course, rescues her. The first part, with scenes taken in Florida, had a certain charm, but the second part developed into old-fashioned melodrama. The author was to blame, along with the poor direction. The scenes on board the river boat are remarkably good. Harry Kimball and Laura Lyman play the leading roles well. S.

Their First Execution (Keystone, May 15).—Here is a farce based upon a comic execution in an electric chair. There is a limit to subjects to be handled in films—even in farces—and this in our opinion is beyond the border. S.

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NEXT—A Race to New York—May 23

WALTER EDWIN — When the Right Man Comes Along; When Greek Meets Greek; The Prophecy

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REVIEWS OF LICENSED FILMS

The Veil of Sleep (Lubin, May 1).—Sleep walking is made responsible for the suspected theft in this film that temporarily lands an innocent man in jail. The idea is legitimate for the purpose, and it has been developed with considerable success. It happens in a Western town where two young engineers employ a stenographer who has gone West because of a nervous breakdown. Tom falls in love with the girl. She is worried by a letter received from home, telling of the need for money, and we are led to suppose that the trouble is weighing on her mind that she rises in the middle of the night and without waking Tom or the other safe, deposits the bills, but is exonerated when the truth of the situation is disclosed. Vivian Prescott is well cast as the girl, and the other two roles of importance are in the capable hands of Jack Standing and John Ince. D.

A Buried Treasure (Melies, May 1).—A light comedy picture of no great distinction, but well enough acted and clearly photographed. The film was made in Australia. A young artist, because of his reticent nature, is made the victim of a practical joke by his fellow boarders. One of them finds inspiration in Poe's story, "The Gold Bug," and so arranges things that the young man is induced to search for a buried treasure. He finds the box and its contents, his felt hat, but strangely enough the hat contains a substantial check in return for one of his "impressionistic masterpieces." Also a pretty girl is ready to fall into his arms. These happenings are not prepared for by preceding events in the picture, and consequently appear unnaturally forced. D.

The Home of Terns (Melies, May 1).—Even the name of this sea bird, found in Australia, probably is unknown to most people who will see the film. It is an interesting subject in which excellent views are given of the three species of tern. D.

Bunny vs. Cutey (Vitagraph, May 1).—John Bunny in a gymnasium struggling through exercises that his weight may be reduced is sufficiently amusing apart from the story in which the situation is set. In this instance there is not much of a story, but it suffices in conjunction with the comedy of Mr. Bunny. Because "nobody loves a fat man," Bunny decides on a rigid course of exercise that he may compete with his rival Cutey on equal terms. The best scenes in the film show the heavyweight comedian in the hands of a gymnastic instructor. Cutey and his friends come to enjoy the spectacle, but in the end Bunny walks off with the covered young woman. Wallie Van makes a good second in the picture that was directed by Wilfrid North. D.

Uses of Dynamite by United States Engineering Corps (Vitagraph, May 1).—How dynamite is made use of by the United States army is well illustrated in this brief film. We see it being used to fell trees, blow up wrecks and for various other purposes. D.

If We Only Knew (Biograph, May 1).—Simple as this story is, with a rather familiar moral lesson, it strikes home far more successfully than many photoplays, whose pretensions are greater. It has to do with wealthy parents, who without being conscious of neglect intrust their child too completely to the care of servants. The little girl wanders off, falls asleep in a lifeboat that drifts out to sea and is rescued by fishermen. The parents believe their child has been drowned, and experience many hours of agony before she is returned to them. Expert direction that has come to be a characteristic of Biograph productions creates several scenes of suspense and pathos, and the film profits by excellent views of the sea. As the grief-stricken mother, Blanche Sweet plays with much feeling. In a part that requires an appeal to the sympathies of the spectator she has no superior. Other characters are well handled, but first honors go to Miss Sweet. D.

The Burglar Who Robbed Death (Selig, April 30).—Dramas which relate to the degeneration and regeneration of a character have been exploited considerably by film producers and often with creditable success. That is the theme we have here, treated in a rather an indifferent, loose manner so far as the construction of the plot is concerned. Drink interferes with a young doctor's practice. After the death of his child and wife—dealt with more than is needed—he loses his grip on things and sinks to the lowest plain. Attempting burglary, he breaks into a house where the young wife is alone with a dangerously sick child. Instead of carrying out his mission he turns his attentions to the child and saves its life. The principal strength of the situation is lost in that the spectator is ignorant of the relationship of this woman and the man prior to the happening; there seems to be recognition between the two when the man removes his mask; recognition that one does not appreciate. It is through faulty development of the story that the picture fails to make any great impression. Intelligent acting, combined with excellent staging, is responsible in a large measure for the fair appeal the picture has. G.

A Reluctant Cinderella (Edison, April 30).—Of the farces which have been released by the Edison Company of late, A Reluctant Cinderella, directed by C. Jay Williams, is, without a doubt, one of the most amusing. It has the advantage of being novel both in theme and treatment. The work of the players and especially Arthur Housman in the role of the Modern Prince, is always in the true farcical vein. The only disappointing feature of the plot construction is that one can guess at the finish before the story is well under way, detracting from the attribute of suspense. But the manner in which this young woman's slipper is foisted around is the funniest thing we have seen in some time. Miss MacLeod as Cinderella is charming. G.

Cousin Bill (Essanay, April 30).—Let it be understood that this farce is an ingenious bit of nonsense, with many clever bits of business in it. However, in order to make this comedy into a laugh-provoking affair, the role of Cousin Bill needs a character comedian of natural aptitude, and "Billy" Mason does not seem to fit into this class. Mr. Mason in some roles is unsurpassed, but his efforts to be funny here are not effective—he is too much inclined to burlesque. To increase the suspense of the main situation we should have had more flash scenes back at the office and the story rightly ends with this scene at the office and should not run over. G.

The Mexican Defeat (Pathéplay, April 30).—Judging by the wholesome, healthy humorous start given this drama, running slightly over a half reel; one is led to entertain high hopes for a thoroughly enjoyable affair. One finds a laugh in the business where the dog catches the Mexican girl's chicken and her wrath against the Americans for their refusal to punish the animal. When the Mexican officer joins hands with the girl in a plot for revenge, by placing compromising papers in the house of the Americans, the action reverts to ordinary melodrama uninteresting except for the somewhat thrilling escape of the Americans to the United States border, where they seek the aid of the soldiers. Carried to the end in the same comedy spirit that is evident in the beginning, the story would have improved. As it is it is quite entertaining. G.

The Panama Canal To-day (Pathéplay, April 30).—This most gigantic engineering project ever undertaken in the history of the world is dealt with to some extent in an interesting manner, photography being excellent and views carefully chosen. We are shown the Miraflores locks and the spillway opened for the first time. It is on the same reel with The Mexican Defeat. G.

In the Harem of Hasskem (Lubin, April 28).—Another of the series of Arabian pictures, written by Rose Winthrop Sargent and made by the Lubin players now located in Georgia. It has a story of general appeal with the two elemental passions, love and hate, utilized as a vehicle for both. Ince in the role of Malzara, the Caliph's collector, gives a remarkably strong characterization, one that stands out above all the others. Orrel Hawley playing Amina, his daughter, Hasak necessitates at times, is inclined to be inadequate. Edwin Carewe assumes the part of the Caliph in good form. Because he has been disobeyed by the Caliph for stealing the subjects, Malzara plots with his relatives for revenge. At the suggestion of one, he sends his daughter to the Caliph, pretending that he is resentant, and that the girl, his daughter, is presented as a slave in token of this. The girl is to grasp the first opportunity to stab the king to death. The treatment of her, however, proves to be kind and from hatred, her emotions change to love. She refuses to carry out her vow, and prevents her father from doing the deed also. These situations are lacking, but the atmosphere and general spirit of the picture are excellent. D.

Roses of Yesterday (Selig, April 29).—Comedy is pleasingly combined with romance in this picture by the Selig Company. It is possible that the action is somewhat too slow in the beginning, that too much space and time are occupied in setting to the point of the story, but aside from this and one or two trifling objections the film is good. Jack Kenton, living alone with his Uncle John, finds in a streetcar a fan bearing the name of Cyrilla Drew. Jack scents an opportunity for romance, and writes to her, proposing to deliver the fan in person. Later he does this only to find that she is one of the roses of yesterday, but that she has a sweet niece. He transfers his attentions to this girl, and the aunt believes she is an outsider until uncle appears on the scene. Uncle is an old sweetheart with whom she quarreled years before. With roses of yesterday and to-day blended together in a happy union the picture ends. The author has missed an opportunity to create a situation where the nephew discovers the relationship of the aunt and uncle; the skip in the action enfeebles the finish. G.

O'Hara and the Youthful Prodigal (Vitagraph, April 28).—O'Hara, that delightful old fellow as characterized by Van Dyke Brooke, comes to us again as the adviser against corporal punishment for children misdemeanors. His advice receives little heed from this family, so human as played by the Vitagraph Company, and when the youngster eats the jam he is locked in the woodshed after a thoroughly good whipping. The boy, feeling that he is illtreated, determines to run away, and, like a hero, he does. He is away all day, and then, out in the country, till night approaches; then he wishes he was home. Meantime, his absence discovered, the family are running wildly about in search and the parents are full of repentance. O'Hara finds the boy, and all ends as he willed it to. More than anything else, it is the sincerity, the naturalness and human touch in these pictures, this one especially, which give them the strong appeal that makes them so popular. Mr. Brooke is a master of the art of emphasizing traits of kindness, of giving combined to the saddest of life. Those supporting in the cast are Jenne Kelly, Lee Delaney, Dorothy Kelly, Mary Maurice, William Shea, Kate Price, Robert Gaillord, Hushia Mack, and Charles Eldridge. Mr. Brooke directed the picture, and W. A. Tremayne wrote it. G.

The Haunted House (Kalem, April 28).—There seems to be an impression in the town that the house of James Chilton, a millionaire, is haunted. The maid tells it to Chilton's little girl, and two burglars hear it at the window. Later a thief tries to rob the house when the man is away. With the Mrs. at the point of a gun, he is about to succeed when a noise from above reaches his ear. Playing in the garret, the child has overheard and proceeds to make a noise to frighten the man away. She is so successful that he drops everything in his effort to escape. Chilton returns in time to capture him. Through most of the action the spectator continually receives the impression that the mother neglects her child. Prior to one of the last scenes, a subtitle, entirely unnecessary, is thrown in to inform us of this fact. Perhaps, if handled more sincerely, the theme is not an impossible one, but as the picture now stands the impression it makes upon one is slight, and at that juncture when the burglar, hearing the noise, commences to sway around like a topmast, the spirit merges into the farcical. And that the mother suddenly awakens to an appreciation of her child because of that child's ability as a burglar alarm does not assist in carrying out the plausibility of the piece. What becomes of the two thieves first introduced? Why were they brought into the action? And does the child above in the garret really know that the burglar is present? The plot is loosely constructed, with little attention paid to details. Edgar Le Dargenport enacts the husband, Olive Temple, his second wife (a fact that is not shown in the picture), and Stephen Purdee the burglar. G.

A Ragtime Romance (Biograph, April 24).—It is productive of considerable laughter, this Biograph half-reel burlesque, and that is the all-important consideration. It is rather novel in that we have not had anything quite like it before. A ragtime wedding would have been more accurate as a title. They are scarce, and every one "rags" all the time. Even the horse that draws the bridal carriage is subject to the malady. G.

Winter in the Upper Engadine (Pathéplay, May 2).—Pretty glimpses of the Swiss hills and valleys under their covering of snow, with an attractive trip up the incline railroad of the Schatzalp past Davos. Good photography. S.

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